

THE SANDMUTOPIAN

Issue #28 \$6.95

GUARDIAN

A Journal of BDSM Realities

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the Scanlon Case

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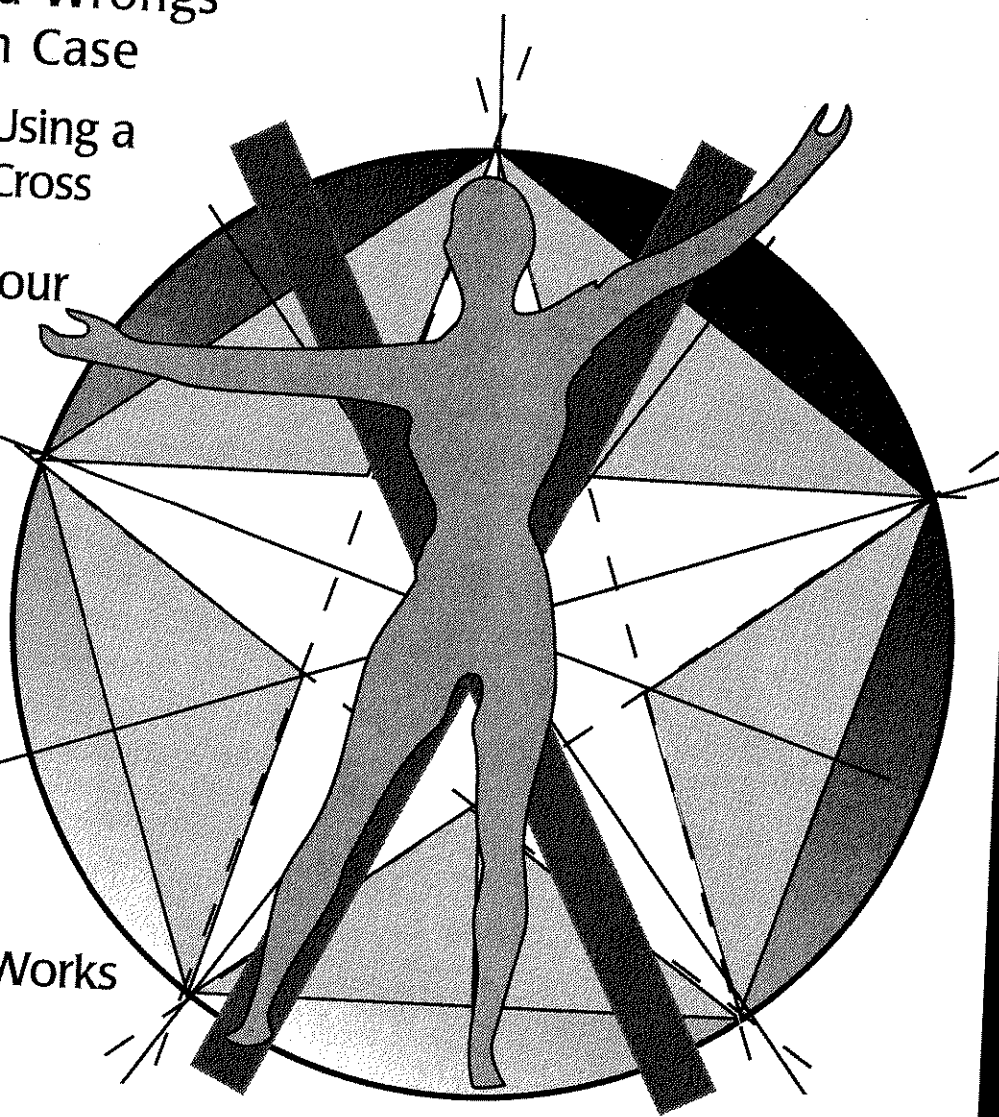
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Include name and address please, which will be held confidential and you get a free copy if we use it.

Greetings:

I want you to know that your magazine is fantastic! Excellent job!

In Issue #26, the cartoon on pg 41 is great! The lady giving the finger, wearing the "Spanked Nation" tee shirt and the button on her purse, "Paddled and Proud," and making the statement: "Well? You Can Kiss My Flamin' Red Ass!" Two thumbs up for the cartoonist! (Ed. note: the artist is K.D. Pierre, who contributes regularly. He's in this issue too.)

Writing for "everybody oriented" is kinda difficult. Then again, Fetish covers *all* of the everybodies throughout the world. Being gay and into men has made most of my written material male-only oriented. I will work on (an article) for all sexual orientations as a whole and see what I can come up with.

Again, excellent magazine!

Dave K.
NV

To the Editor:

I really enjoyed the articles on enema (Issues #25, 26 and 27). My enema experience goes back to childhood as a relief from constipation. About the time of puberty my endurance of enemas turned to pleasure. The thoughts of my first erotic enema still put a bulge in my pants.... Thanks to mom and her magic red bags, I still love the bag and nozzle. I am glad to see enemas getting the recognition as a form of sexual pleasure. I am looking forward to the next issue of *The Guardian*.

Ed C.
MA

Dear Mitch and Gerrie:

I have been especially delighted with your last three issues (#25,26,27).

Your stimulating columns on "enema-erotics" have provoked my imagination and repeatedly made my waters flow.

Thru most of my 59 years, I have immensely enjoyed every aspect of "enematology" and I eagerly respond to the relatively few intelligent treatments of my favorite fetish. I have been a university professor for more than 35 years and I want you to know that the witty way you share your knowledgeable enthusiasm is delightful for me. Please continue with something enematic in each issue.

I shall try to send some info for possible publication because I think there are many other "closet-plumbers" like myself, interested but isolated, and we need to water our own garden.

Lists of resources, addresses, bibliographies, explanations of equipment, descriptions of procedures and imaginative suggestions are as much fun for me as well-written fantasies and first-person experiences.

Any enema enthusiast senses immediately whether a photo or a paragraph comes from true love and experience or from a salaried hack. Hack stuff suffices, but real quality delights! Please keep our juices flowing by covering all aspects of the enema scene, including related areas like submissive spanking and anal stimulation.

Louie W.
NY

Dear Friends:

Because I have been a very gentle and caring Master, it has always been difficult for me to use hard punishments on my slave.

That is why I have planned a kind of Lottery system for slave-training.

You can use dice or closed envelopes

with numbered lists inside them. That way a slave never asks why the Master chose that training or that punishment.

For example: ten envelopes and as many as 100 numbered possibilities to choose in each. The slave must write up to 10 different numbers on each envelope — and then can choose which envelope is first. If a slave has done this, there is nothing to complain about afterward. The Master is very impartial!

Andy K.
Finland

I enjoyed the article in Issue #27 on Fisting. I also have read the book, *Fisting*. I have been conducting an unsuccessful search for a video that shows heterosexual vaginal and anal fisting. Do you, your readers, or the authors have any suggestions for me?

Larry O.
IL

Dear TruDeviant:

Many thanks for your music article in the new *Guardian*, especially the annotated list. I am not familiar with most of these, but I certainly will seek them out.

I am a composer and conductor and I know the Lutoslawski pieces quite well. I was surprised to see them listed, as I had not considered them in an SM context. Right away I put on my "3rd Symphony." We have not used this in a scene yet but I think it might really work. My only reservation is that it might be *too* interesting and distracting from the task at hand. Although I have considered this piece to be one of the best compositions of the past few decades, you have led me to listen to it with "new ears,"... What a powerful piece this is!

BK
by email

Message from The Publishers

Gennie and Mitch

First, some updates: You may notice that some of our regular advertisers have been omitted, or ads changed, in this issue. Regrettably, it is because they are temporarily or permanently out of business, not that we have lost them forever.

MetroSlave magazine will not be publishing in hardcopy. They are planning an electronic version and their decision will be based, in part, on the input from their readers and subscribers. They will continue to market the slave manual.

Also planning to go "cyber" now that they have ceased paper-publishing, is *Redemption*.

Px3 will be back in production in a few months and will resume their advertising when they do.

Suzanne is no longer with Pegasus Travel, but can plan your convention, getaway or family trips on her own.

And, regrettably, *The Dark Castle*, featured in Issue #23 has pulled up its drawbridge and closed its castle doors.

Now for the red-faced apologies: To the authors of articles in Issue #27, Lauren Burka for her fine article on S/mut and Jill Kneer for keeping us aware of the goings-on at NOW. Inadvertently, we left them out of the table of Contents. Very sorry. (By the way, Mitch Kessler's first *Enemation* article was omitted from the table of Contents of Issue #25.)

And, now, "Survey Sez": When we mailed renewals to present and former subscribers, we gave them a chance to tell us what they thought of *The Guardian*, and to renew, or to tell us why not. The responses were a very mixed bag indeed! We asked ... and you told! Many were complimentary, but some were more ... entertaining. What follows is a sampling:

"I think that ... it is not very informative..." *Leeds, UK*

"I think that ... it is too serious for me." *Ontario, Canada*

(I will renew, but...)

"I think that ... it's a 'hard' magazine to be shown to one's inexperienced newcomer to the scene. Some softer stories may help one get his/her new 'sub' over the hump." *Chino, CA*

"By copy of this letter, I am asking the U.S. Postal Service to revoke this permit on grounds that mailer persists with mailings of unwanted, obnoxious material." *Alexandria, VA*

"It doesn't have ... enough people who know what they are talking about. (??? What magazine has he been reading?)

"It has too much ... cost: \$7 for 2 or 3 articles of value?"

"I think that ... you should make more of a newsletter — people share their experience (not 'expertise') and low cost printing and mailing — it's worth a few bucks - not \$26." *San Francisco, CA*

"Great magazine — very entertaining, informative, and useful. I would like to continue what I have been doing — ordering a single copy from time to time. Keep up the good work — rest assured my kink will not straighten out." *Melbourne, FL*
(Single copies can now be bought at your friendly *Borders* bookstores!)

I would like to see more male involvement — especially youthful males, (whether Tops or bottoms). *Alberta, Canada*
(But, can we get that across the border thru Customs?!)

"It doesn't have only men engaged in SM.

"It has too much straights and lesbians — I encourage them to enjoy and engage in SM but I don't want to read about it or look at it. It is the best way I know to kill a perfectly good hard-on. Drop the women and the straights — return to male format — then maybe I'll subscribe." *Lakewood, OH*
(For men only, try *Checkmate*, which incorporated *Dungeon Master* from *Desmodus*. *The Guardian* has been pansexual from its inception)

"It has too much ... lifestyle/contract/public activities.

"I want it to be more ... ideas for things to do during sessions, eg. the article on pepper in open cuts." *Des Moines, IA*

"It doesn't have...reader's stories (provide insight and ideas)

"I want it to be ... MORE!! (more articles on making equipment)

"I think that ... you have a fantastic publication, all things considered." *Columbia, PA*

"I think that ... I had hoped for a much more active (and larger) contact section — I'm tired of reading SM — I want to play." *Oceanside, CA*

(When you read a small-circulation, quarterly magazine, the chance of finding the partner of your dreams who is also geographically suitable is next to nil. Better to use the local papers' personals.)

"YOU KNOW WHAT I THINK??? Let Me tell you what I KNOW!!! I Know that I won Your phony photo contest and that you FUCKED me out of my first prize. And I have been telling everyone That's what I think." *Brooklyn, NY*
(The writer was the only entrant and the contest was discontinued. See Issues #19 & 22. He received a gift certificate for his trouble. But, of course, fucking is out of the question!)

"I think that I never received a copy or had a subscription but would like to know more about it." *Baton Rouge, LA*

"It doesn't have ... a sewing section."

"Keep up the good work."

Wai Koloa, HI

New York, NY

And, finally, things to come: 1998 marks the 10th Anniversary of *The Guardian*. This Summer, we will publish our commemorative anniversary edition. Reserve your copy now. Subscribe, update or reactivate your subscription. Don't miss out! What if you get to the store and they're all gone!?!

THE SKILL OF WHIP CRACKING

How to Hit Where You Aim with a Single Lash

by Mr. Robert

The material contained in this article refers to hitting *inanimate* targets. Personal protection, such as eye goggles and long sleeve clothing, is recommended to prevent personal injury. The author assumes no responsibility for any injury incurred, especially if injury occurs from using whips on *animate* targets.

A whip is an old traditional means of communication. Expertise improves your ability to communicate. One way to communicate your intent is by the very loud noise of a whip-crack.

If you have trouble making a whip crack, a very common problem, this article is for you. If you are having trouble making a whip hit exactly where you aim it, also a common problem, this article is for you. If you want to learn some new things about whips, this article is for you.

There are many types of striking implements. Some are rigid in design such as smooth or perforated paddles, while others have some flexible action, such as rattan canes. Flexible whips are very effective in transmitting painful force, as they straighten out into whatever they strike. Some whips have different lengths to strike from close or far.

Long-Lash Noise Makers

This article concentrates on a very special type of flexible tapered whip: the cutting, cracking, noise-making, long-lash whip traditionally made of leather or rawhide. These whips are capable of generating that powerful

sound. Also whips, such as stock-, coach-, and bull-whips, have the speed and power to make fine cuttings. This article is about how to handle cracking whips: to make them hit *exactly* where you want them to, and to find the correct distance to stand when making the finest cut.

Some whips can never be cracked easily — or at all.

A cat-o-nine tails will never crack. A cracking whip must taper down in diameter to concentrate all the energy.

Cheap whips, poorly made with little taper, will not crack easily. The

**a tapered whip hurts more
than a non-tapered one.**

**... The quicker the
diameter changes, the
harder the whip will hit.**

secret for making a whip crack is at its end: it must be very light in weight.

A whip that ends in a wide strip of leather will not crack easily.

The end of the whip is what makes the cracking sound. The tip must exceed the speed of sound. Thus a whip ending in a tassel, called a cracker or popper, makes the best ending if a cracking sound is desired. This tassel consists of two parts: a twisted cord of material such as nylon, silk or cotton, and a tuft of untwisted strands at the

very end. These individual threads are very light, and cause a small sonic boom. (*For instruction on making your own poppers, see Issue #19*) Old mule skinner whips may terminate in buckskin which was a strong light, slapping leather.

The hit from a tapered whip hurts more than a non-tapered one. This is because a heavy end is applying force to a progressively smaller area. The taper can be constant over the length of the whip, or it can swell to a wider diameter some distance from the handle, then taper to a narrow end. This allows the taper to be more rapid near the end. If a swell is not present, the taper would be very slight in a long whip. The quicker the diameter changes, the harder the whip will hit. A rope end is a whip with no taper. This makes a lightly falling whip. A lead-loaded whip will hit harder than a non-loaded one.

Cutting of targets such as paper or styrofoam, need a cutting end that tapers to a fine point. The best cutting is done with the actual twisted cord of the cracker.

Whips may have a rigid handle. The handle adds a lever action which facilitates cracking, makes a better gradation from stiff end to flexible end, and allows better aiming.

What kind of whip to buy?

If you want it to be a cracking whip, it can be a bullwhip, coachwhip, black-snake, drover's whip or stockwhip. The bullwhip or drover's whip was invented in the U.S. and is the most common. What we call bullwhips are actually

drover's whips. These are preferred for accurate target cutting. The stockwhip is the traditional style in Australia and is preferred for fast, repetitive cracking.

All your leather, not just whips, should be greased periodically to preserve it. Whips especially need greasing to put back lost oil. A creaking sound is a sign the leather is dry. Use a good leather grease which does not contain Near's Foot oil. This oil can over soften the leather. Any leather, including whips can be finished with boot polish if desired.

Whips can be made of many materials such as nylon, rubber, rope, rawhide or leather. An all-rawhide whip will be difficult to crack, because it can be very stiff. It needs a lot of working to get it soft. It hits very hard. A whip made of rawhide in the heavy part, and leather in the lighter end is excellent for cracking because the rawhide gives stiffness at the heavy end, and leather gives flexibility. You can recognize rawhide because it is always colorless. It is not chemically tanned or dyed as is leather.

How do you hold the whip?

By wrapping the thumb, ring and little fingers around the handle, and placing the first and middle fingers alongside. If you hold the whip near the end of the handle it will then be in line with the arm. If you hold the handle like a hammer, the handle will be out of line with the arm. The first and middle fingers can now act as a lever, to press down on the whip handle.

A whip will crack only when a sharp hair pin curve or closed loop migrates down the length of the lash to the tip. When the reversing tip changes direction, the tip cracks.

There are two main motions to make this hair pin curve: thrust and slash. A thrust throw is when the whip moves mostly back to front; a slashing motion moves more from side to side.

Thrust

The Thrust throw is similar to snapping a towel. The whip is lead out straight back, then the wrist is thrust forward with a snap forward then backward as the end is about to straighten out. You do not want a hard pull back. The snap of the wrist back should be a small motion to prevent the whip from

cut is made since only the end reaches the target. You do not have to snap the whip back when doing these thrust throws, but the crack will be louder if you do, since the direction of the cracker is more rapidly reversed when you pull back.

Another method is to thrust out front, then swing overhead and back

The snap of the wrist back should be a small motion to prevent the whip from snapping back at you.

snapping back at you. The whip is now brought back behind to crack again. A coach whip can be cracked by this same thrust throw. The long handle is always moving at right angles to the leather lash. The handle is held at or close to the vertical.

With this throw, the whip will crack at the full length of arm plus whip. Your distance to the target depends on where you want the whip to hit. If you want the *tip* to hit, stand the full distance away. To hit with the *base* of the cracker, stand a little closer. If you want the *fall* to hit, stand even closer. The longer the whip, the farther out it will crack. A long whip will take longer to get into position to crack. A short whip does multiple cracks faster.

The thrust throw (also called the forward throw) may be done vertically or horizontally. When done in a perfect horizontal plane, the arm snaps out horizontally instead of vertically and the whip tends to hit your arm. To prevent this, you should whip it out with the handle pointed above the horizontal and aiming on a slight downward plane. This will allow the whip to miss your arm.

Thrust throws allow the tip to hit a target straight on. They cut on a point. If you cut with the very tip a very small

before the cracker is fully extended. This will jerk back the cracker for a loud crack and set the whip up for another one. This throw takes a lot of room to swing it around the head.

Slash

Slashing throws allow the tip to hit a target not straight on but cut on an angle. Most whip handling (cutting) is done with slashing motions. You hold the whip as detailed above. This throw is done by making an "S" shape motion with the arm and hand.

The whip is thrown back, then curved down and back — the bottom of the S. You press the first and middle finger on the handle to give a lever action. Remember how the whip is flicked back in the towel-snapping action of the thrust throw? Here the whip again is snapped back when you make the bottom of the S. This throw is versatile.

When done on a purely vertical plane, it is called the Circus Crack. It may be circled around the head in a horizontal motion. It still is the same S shape made on a slash down to the left or right. The cuts will be diagonal rather than vertical. The Circus Crack is used for most tricks such as paper, or cigarette cutting. Doing the same slash throw in the horizontal is possible. You

continued on pg 8

Whip skills,

continued from pg 7

swing the whip around the head, and then cut back. Note that the whip changes direction at the end of the throw. This method needs a lot of room to swing the whip. It is the only way of cracking a very long whip with a long or short handle which needs to be swung in a circle to get it off the ground.

You may combine any of the throws into any number of variations, or any number of repetitions.

How do you judge the distance to hit a target?

The distance for doing a Slash (Circus) Crack is closer than when doing any of the thrust throws. I have invented a method for measuring this

thin horizontal rod held at chest height. Crack the whip when standing the distance needed to hit this rod with the base of the cracker. [C] (This is the part just beyond the knot attaching the cracker to the end of the fall.) Move forward and back until the cracker is coiling around rod. Assume the cracking stance, which might be right foot forward for a right handed throw.

There must never be any variation in the throw such as changing the degree of thrust forward or changing how close you move your elbow in to your body.

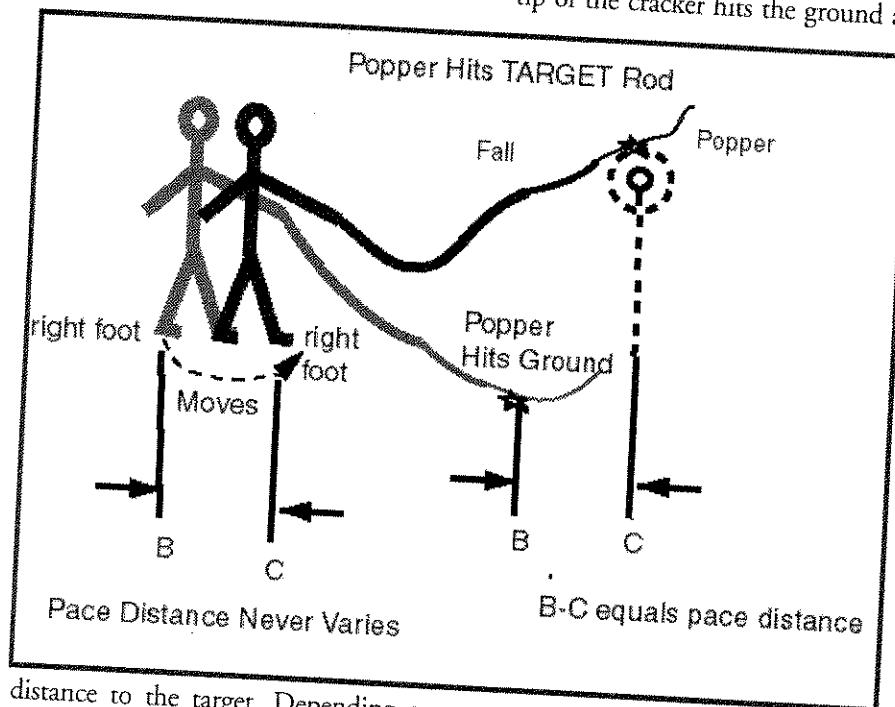
Then take one measured, comfortable *right* step backward. Note the left foot does not move. Crack the whip again the same way, watching where the tip of the cracker hits the ground after

under the target, and you step forward the same measured step forward, the base of the cracker will hit the target precisely when doing the Circus Crack.

Every time you are ready to hit a target, crack the whip once in front of the target, watching where the tip hits the ground [A], in line with the target. You look for [B] on the ground before [C]. You step forward a distance with *left* foot forward, so the whip will be hitting the ground at [B]. You are hitting the ground with the tip of the cracker, at [B] the memorized distance [B] to [C]. The tip should be directly in front of the target. When you are at the correct distance, you no longer need to watch the ground. Take one measured step with *right* foot while aiming at the target. This step gives you distance to hit the target with the base of the cracker. Never vary the throw. You may step back and forth or bend the arm at the elbow, and hit the target on every other throw. The base of the cracker allows cutting of paper targets. It is also a safe distance for hand-held newspaper. The calibration procedure must be repeated for whips of varying lengths since the distance to the target is different.

You may tweak the distance to target by using either more or less of a thrusting motion when doing the Circus Crack, or moving the forward foot forward or back. You should make the cracks occur in a steady rhythm.

The secret for accuracy is to aim the cracker toward the target using only the wrist. Do not aim with any other part of the arm. Only the wrist can tweak the cracker a short horizontal distance. Any other small arm movement will translate into a great horizontal distance off target. Slight changes in distance to the target can be made by leaning or stepping slightly forward or backwards, or by moving the arm forward or backward.



distance to the target. Depending on your distance to the target, the tip of the cracker will hit the ground the same distance from the ground under the target. This method only works for the Circus Crack.

Place a mark on the ground under a

the crack occurs. [B] Memorize the appearance of the distance between the mark under the target [C] and the spot where the whip hits the ground at [B]. Any time the tip of the cracker hits the ground this distance from the ground

Whip skills,

continued from, pg 8

The following cause error in targeting: A Whip out of round.

A variation in the core.

Any protrusion of the surface.

A thin or short cracker will crack with a high pitched sound, while a thick or long cracker will crack lower.

A cracker will not crack if it is cutting into soft tissue. A sound is heard only when the cracker pops in air.

Watch the surface you are standing on. Rocks, sand, gravel, and sticks — all are bad for whips.

The Wrap Around

Doing the Forward Throw horizontally, but without the snap-back motion, is the basis of the wrap around, a technique used to allow the whip to wrap around the body or limb without danger. This is a trick used in wild west shows and movies to fake a flogging.

A long whip is needed. You stand close behind the subject, and thrust past the body. The trick is to never bring the whip across the body, but to thrust just past the side. You can see an example of the wrap around in the Western movie, "Nevada Smith," starring Steve Mc Queen. Standing off to the side and simply swinging from side to side would be used in a real flogging. This is never seen in a movie. The Circus Crack done vertically, or on the two diagonals, while standing in back, would not be faking it either. Distance is calibrated for the cracker. Aiming over a uniform pattern is done with the wrist. The rhythm is constant, with a pause between strokes. There is no pause, only fast cracking when doing shows.

The Western movie, "Chino," starring Charles Bronson, has a flogging scene where the flogging looks real. In the film, the whip is brought across the

body. This is the only movie where I have seen this done. The whipper is swinging while standing in back and not standing or running off to the side and the subject was hit on the side rather than on the back.

How to Locate Where the Cracker is Cracking?

Can you see where in space the cracker of a whip cracks if it moves faster than the speed of sound? Why would you want to know this? In order

whips could also communicate displeasure by giving pain.

to see if the whip is cracking *on* the target, or *above* the target when you do a Circus Crack.

Dip the nylon cracker in a mixture of water and cornstarch. When the whip cracks, the wet cornstarch explodes off the cracker. If you look for the spray, you will see where the crack occurred.

This is helpful if you want to see where the whip cracks relative to a target. Whether the whip crack high or on the target can be seen easily. The water is a very small additional weight.

Cutting With a Fall or Cracker

If you cut with the tip of the tassel, only a small cut is made in the top of

the paper, because only an inch or two can rip through the sheet. A cut with the base allows the full length of the cracker (over six inches) to rip through the full sheet. A cut with the fall is not as fine as a cut with the cracker, since the cracker is thinner and moving faster. A cut with the fall is more dangerous when an assistant is holding a full sheet of newspaper because the whip's tip is getting very close. When the cut is made with a cracker, the whip misses by a larger distance. A cut with the fall is less dangerous when the target is held out to the side.

Why Whips?

This article began with the statement, whips are a means of communication. I shall finish with an explanation: Whips were a means for talking to animals. If you made a loud noise near the left ear of an animal, it would turn away from the sound. A hundred years ago, the main method of steering a team was by pulling or releasing leather straps. More persuasive means were needed at times. Hence the use of whips.

Whips were a cheap means for making repeated loud noises. Notice, the use of whips did not entail hurting the animals. Animals were expensive! But whips could also communicate displeasure by giving pain. Whips were persuasive. If a team were to stop on the up slope of a hill, they would not have the momentum to start up again. The teamsters would have to communicate displeasure by hitting them to keep the team moving until the grade would allow a stop.

Today whips are still noisy, skillful ... and persuasive. ❖

(Mr Robert is the nom de whip of a Wild West Arts aficionado and longtime whip cracker. Details of his unusual Whip Practice Device will appear in the next issue of The Guardian)

Variable Voltage - Electronic Music

instruments that use electricity in some way to make sound. But it wasn't until this century that an instrument was invented where the sound itself was made directly by electricity.

In 1919, Leon Termin invented the theramin, made simply of two ultrasonic sine oscillators, one constant and one variable, that produce frequencies out of the range of human hearing. The

**New technology
has made
a world of new
sounds available
to everyone.**

This quote is taken from an extensive section on the use of sound in BDSM scenes featured in the book, *The Kiss of the Whip* by Jim Prezwalski (reviewed in Issue #21). I would add to this that electronic sounds can also create some of the most relaxing sonic moods imaginable.

But the main thing that I want to elaborate on here is his statement that electronic sounds, "are beyond human experience." This is not quite accurate. They have become more and more a part of human experience in the last part of this century. Perhaps what he means here is that electronic sounds are not naturally occurring sounds — they are artificially constructed with the use of electronic machines.

Electronic music is a very recent part of the entire history of humans making music. Since 1761, when J.B. Delaborde invented the electric harpsichord, there have existed musical

theramin makes audible sound when the player moves one hand toward and away from the variable oscillator, which causes a rising and lowering of the pitch within the range of human hearing. The other hand controls volume in the same way.

You have heard this instrument in many films such as "Psycho" and "The Lost Weekend." The sound is sometimes reminiscent of a human singing voice, but starker and a bit chilling.

Since the theramin, all sorts of musical instruments have been invented that use electricity to generate and manipulate sound waves.

After WW II, numerous composers began to get seriously interested in the possibilities of new sounds. Some of the war technology was adapted by technicians into electronic sound-making devices. Tools and machines that were

until then used by scientists were now being used in experimental ways as musical instruments. By the 1960's electronic music studios were being formed in Europe and the US and then used by composers to make previously unheard of soundscapes. They were not just inventing new methods of composing music, but also building actual sounds with electronics that were completely new. The architecture of sound itself became a pressing challenge. From the 1960's to the present day, the development of electronic instruments has blossomed at an incredible rate. The absorption of electronic sound into popular music-making has had a big effect on this.

Although most people don't know how a synthesizer works, they have an idea of what one is and know that most popular bands use them to make their music.

These days, anyone who really wants to can make electronic music in their home with a computer and a few additional gizmos. New technology has made a world of new sounds available to everyone. Gradually, our ears have become accustomed to electronic sound, whether we have been paying attention or not! Our homes are full of electronic sound-producing devices: television, video games, computers, the touch-tone telephone, the microwave, the digital alarm clock....

Traditional orchestral instruments usually instill in us a kind of sentimental feeling of security when we hear them. They are like old friends. Acoustic instruments are more closely

Variable Voltage

related to our bodies. Blown air, breathing (trumpets, flutes, clarinets). Hitting, striking, rubbing, plucking (percussion, piano, violin, harp, drums). These are all capable of making sounds that relate directly to the human body. The sounds from traditional instruments also have a long history of meaning in our culture.

The sounds from electronic sources are much less obviously related to the human body and they don't have nearly as much established meaning attached to them (except when natural sounds and traditional instruments are imitated through electronic means). So we can make new meaning for these "inhuman" sounds. We can make them human in our own way. This is a great thing and it's one of the reasons electronica (a 90's word for electronic music) can be so inspiring in BDSM contexts.

These virgin sounds can provoke new feelings and their freshness, freed from musty sentiment, can ignite situations and expectations in BDSM situations in any number of ways. Use your ears, and then use someone else's ears to take the both of you to a place that you've never experienced in quite the same way.

No matter what the new music you use sounds like, some music will feel more appropriate for the playroom. And you will put it on more often. Using the same music repeatedly for a particular activity sets up an association in the mind of both the dominant and the submissive. It has always amused me how this phenomenon is so often described solely in terms of its Pavlovian effect on the submissive. No one seems to mention that it will have a collateral effect on the dominant. It will urge both scenemates to want to instigate that activity.

continued

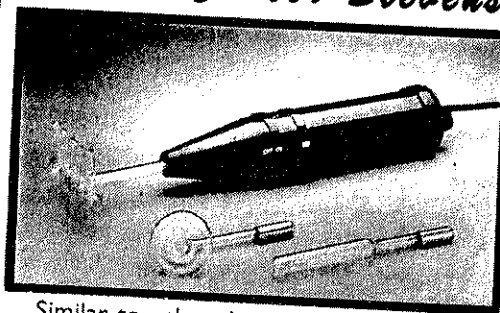
For example, playing a particular track can make a sub's nipples erect, if you have been consistently performing some kind of intense tit work on your sub whenever she or he hears it. And so it follows, that if you play this music during dinner or when the sub is bound and immobile in the closet, you will instill anticipation of that activity in the sub's mind (and, of course, in your own). Or even better, put the same music on during a scene and then begin a completely different activity on a different part of the body, completely ignoring the tits. And from there move closer and farther from the chest area, letting your subject wonder when and if you are ever going to get to those nipples! Or start a somewhat familiar tit

routine and abort it in favor of a completely new activity.

During any of this, the music should be part of your timing, like the sound track to a film. Good doms have to continually challenge themselves as well as their subs. Surprise is crucial in challenging expectation. That's why it's good to sometimes work *against* the music by doing things differently.

Sometimes, an unexpected reaction from a sub to a twist in a familiar plot, can *make* the scene for a dom: a shudder that travels through the body like a rolling earthquake, a never before heard utterance, or those sudden shifts in a pair of eyes that mark the journey through agonizing fear, utter helplessness, or burning anger to finally arrive at the magnetic exchange of a blinkless understanding. ♦

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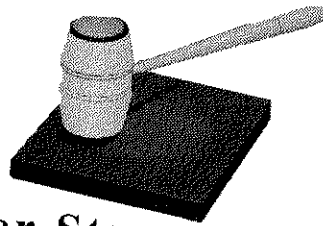
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I am over 18 years of age and realize that this material may be considered sexually oriented.
Signed _____ Date _____

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A Tale of Two Infringements

Chris Scanlon and Carter Stevens



by Mitch Kessler

The Scanlon Case — Just the Facts, Ma'am

A legal wrangle between NYC's Gay Men's S/M Activists organization and their former Board member and photographer, Christopher Scanlon, has been the subject of articles and editorial comments in the Leather Press, fundraising, speeches and Internet postings — not to mention club and barroom gossip.

The Issue

The stated issue of the dispute is the ownership of photographs of GMSMA members and events, taken by Scanlon as the organization's, "official photographer."

Scanlon asserts that by virtue of having taken the photographs, *he* owns them, controls their use, and is entitled to photo credit when they are published.

GMSMA maintains that a long-established club policy gives the organization the right to use the photographs as they see fit, *without* credit or payment to Scanlon. In public statements and press releases the organization has cited their policy as necessary to protect the confidentiality of members whose image may appear in club photographs, and characterize Scanlon's lawsuit as, "a direct attack on the organization and on" members' "right to privacy."

Testimony before The Southern New York Division of the US District

Court established, that since 1988 the contested photographs were published in GMSMA's newsletters and advertising materials without attribution. Other testimony established that a GMSMA officer provided one of these photographs as an illustration of an article published in a national Leather/SM publication. Scanlon claimed that he protested this use verbally and in writing before bringing legal action.

**... these images
have been published
several times — by
GMSMA!**

In addition to the issue of copyright infringement, Scanlon's Pre-Trial Memorandum claims that GMSMA has attempted to defame and discredit him in the Leather/BDSM communities.

At the conclusion of three days' testimony, Judge Constance Baker Motley of the US District Court, directed the attorneys for both sides to draft arguments addressing the, "Criminal ramifications," of this case. Copyright Statute provides criminal as well as civil sanctions for infringements. Judge Motley, however, may be offering an opportunity to argue that the disputed photographs were "contraband" and therefore *not* subject to Copyright protection. Judge Motley will hear these final arguments by Feb 15, 1998.

Commentary

The Guardian took an interest in the Scanlon Case because of the the uncritical acceptance and credence accorded the ubiquitous press releases of GMSMA by the Leather Community. That the coverage has been one-sided and "spin doctored" is a problem. That "the community" is beginning to accept a mirror-backwards interpretation of the requirements of Copyright and Image Ownership laws, is a much greater problem. It can very well lead to other community groups involving themselves and their members in unnecessary and wrong-headed legal wrangles.

Bluntly: spreading the word that Chris Scanlon is, "not a professional photographer," and calling his photographs, "snapshots," does *not* deny him Copyright he might otherwise have. Asserting that GMSMA must be considered the owner of these photographs, because Scanlon might at some future date decide to publish them, harming GMSMA Members' privacy is not only without standing under law ... it also obscures the fact that these images *have been published* several times — by GMSMA!

Whatever the real issues or the outcome of the Scanlon case, for the sake of others who may want to publish photographs ... here is the "real story" on copyright and "image" law and practice -- or at least enough of it to have a legal leg to stand on.

For about 150 years, two central concepts have governed the affairs of photographers, models and publishers:

Individuals own the rights to their own "likeness," which they may sell.

The Photographer is the "creator" of the picture and owns the copyright.

And in the administration of these concepts Courts have tended to find that: **There are no constructive or implied business relationships.**

Contracts and assignments must be explicit, written and in legal form.

There are exceptions, amplifications, technicalities, and plain, "scope for scoundrels." For example, news

or a written assignment of copyright from your photographer.

Obtaining individual model releases from people at a large gathering, as they are photographed, is both disruptive

**you need a model release from anyone
whose picture you ... print in a magazine and,
if you want to own the copyright, you need a written ...
assignment of copyright from your photographer.**

photographs and those of "newsworthy" people are not subject to, "ownership of image," rights — but, compared to Traffic Law or the Criminal Statutes, Copyright law is unambiguous, and easily complied with. In general professionals know and follow the rules — and stay out of court. Most problems arise when amateurs and enthusiasts decide they know more than, "the commercial hacks," and decide to dispense with written contracts, signed model releases, or formal assignments of Copyright. Then, when circumstances (or personal relationships) change ... or someone's rights under the law are infringed (maliciously or not) ... and "community justice" (as is so often is the case) favors the "more valuable" and "more popular" over the "less wrong" — then suddenly their world is full of lawyers, and they hate it!

So what does all this mean in terms of Photo Policy if you want to take pictures for publication at a semi-private party or event? If you can rely on the goodwill, good taste and self-restraint of everyone involved ... in perpetuity ... you can take pictures at a barbeque and publish them in the Church newsletter — and everyone will be delighted. Otherwise, you need a model release from *anyone* whose picture you so much as pin to a bulletin board, let alone print in a magazine and, if you want to own the copyright, you need a written contract of employment with

and impractical. And not everyone at a conference or an orgy *wants* their picture published.

A system that seems to work well in the BDSM and Swinger communities is the use of a general waiver agreement. A signed document specifies that the guests are aware of the nature of the event they are attending and release the sponsors from responsibility for any loss, harm, damage, etc. they may suffer as a result. An optional model release is attached to the waiver, specifying that by wearing an identifying mark of some kind, the guest indicates agreement to the terms of the release. While the "hold harmless" part of the waiver may not be quite as absolute a protection as the organizers might wish ... photographs (particularly those showing the specified identification mark) may be published without violating the subjects' legal rights. Whether the images themselves are lawful to publish under criminal statutes, however, is quite another matter.

(The Author is a Germain School of Photography graduate and a former member of the Professional Photographers of America. He says about his career of nearly thirty years: "I was one of the better Theatrical photographers of my generation and perhaps one of the worst Wedding and Portrait photographers to actually get steady work. I've been a freelance, and a studio employee. I've sold commercial and product

continued on pg 15

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Listening in the Dark Playlist



These selections are recommended by TruDeviant for your scene pleasure.

Of the eight musical selections listed here, the first five are electronica. The last three use traditional instruments in innovative ways.

"Dead Cities" by The Future Sound of London on Astralwerks (ASW6181) FSOL started out by making ambient electronic music (try **"Lifeforms"** (ASW6113-2).

This latest recording has some ambient tracks on it mixed with more upbeat cuts. It moves through many textures and feelings. Not content to be wallpaper, it pops out at you with exuberant bursts of electronics just when you are seduced into a relaxed mode. Surprise!

"Orbus Terrarum" by Orb on Island Records (314-524 099-2) This is another CD full of changes and swirling depths of sound, an electronic travelogue for special deep journeys.

"94 Diskont" by Oval on thrill jockey (thrill036) The first 25 minutes of this disk are pure hypnosis for the ears. Sometimes I set the CD player to repeat this one long track over and over. At times, there is nothing so absorbing as the possibility of eternity. Completely electronic and tantalizing. Get lost in it!

"Soil" by Terre Thaemlitz on Instinct Ambient Records (AMB 007-2) A fine example of pure ambient electronica, full of soft and sensitive layers of drones. This is a backdrop for heightened human interaction on many levels. It becomes nearly invisible at times, but it never stops charging the atmosphere.

"Apart" by Paul Schutze on Virgin Records (AMBT6 7243 8 32233 29) An exceptional two-CD set with eccentric blends of evocative percussion, distant synthesized tinklings, and twitters of jazzy haze. The track titles are provocative: **"A Skin of Air and Tears"** **"Throat Full of Stars"** **"Taken (Apart)"** **"Eyeless and Naked"**. In most cases, I don't find jazz workable in a BDSM setting, but this set is the exception.

(TruDeviant has a fixation on unusual music and a Master of Fine Arts degree in Electronic Music from Mills College.)

"Deep Listening" by Pauline Oliveros and the Deep Listening Band on New Albion (NA 022) This music is significantly different than all of the other CDs I've mentioned and just as appropriate for the dungeon. Three instrumentalists improvise on a variety of instruments inside an underground cistern that once held two millions gallons of water. The resonant acoustics of this space give a similar effect on sound that a Gothic cathedral provides. There is no electronic manipulation, but the entire recording sounds as if it were studio enhanced. The results are amazing. The irony of this music is that Oliveros is one of the real electronic music pioneers from the early 1960's. And even her acoustic music sounds like electronica!

"China Collage" by Sola and Wu Man on Avan Records (AVAN-046) Sola has a remarkable voice! Her unusual vocalizations are accompanied by Wu Man on the *pipa*, a Chinese lute. At once delicate, passionate, harsh and intense, this music features the constant rising and falling of melody and speed that creates a sense of flux, spiraling inward. **"WAR"** at seventeen minutes long is the final masterwork on this CD. The voice, at times, struggles to break the limits set by the *pipa*. Overall, an ecstatic tug of war.

"Soundtrack for the film Crash" by Howard Shore on BMG (Milon35774-2) Scored for six electric guitars, three harps, three woodwinds, and a range of percussion, this music is a dark mixture of chamber music and creeping, colliding guitar melodies. The film and the music are inspired by the novel **"Crash"** by J. G. Ballard, a brilliant exploration of technology merged with sexual perversity. The music Shore creates is a perfect addition to playroom intensity.

Most of the CD's in this article can be purchased at **Other Music** in Manhattan. (212) 477-8150. Comments or questions can be sent to me online at TruDeviant@AOL.com or here at *The Guardian*. ♦

Infringements

continued from pg 13

photography, "artistic nudes," and even the odd sports and hard-news photographs. With all that, I hope I've learned something about the laws governing my profession.")

Hearst Publications vs. Carter Stevens

In October, 1997, Hearst Publications brought a legal action for Infringement of Trademark against Carter Stevens, publisher of "The S&M News," "Cosmopolitan Domination" magazine and several others. Hearst lawyers assert that Stevens' use of the word "cosmopolitan" infringes their 111 year old trademark.

Stevens said in an editorial:

"... Hearst Corporation had actually filed a lawsuit ... for copyright infringement in respect to "Cosmopolitan" magazine and our own "Cosmopolitan Domination" magazine. Did I really want to take on a multi-billion dollar corporation just for the sake of my pride and my belief in my rights? ... Why fight this soulless corporate giant?" ...

"Then I tore open the package and started to read page after page of legal bullshit all designed to ignore the real facts of the case and to use the law to force me to cave in. In short, the Hearst lawyers were saying that since I was a nobody and a pornographer I had no right to use the word cosmopolitan. ... The fact that I posted their letters and my answer and editorial on our smutty little website was part of their suit. These puffed up, sanctimonious, overpaid minions of Hearst ... did for me what I couldn't do for myself. They energized me ... to the point where I was ready to take on the behemoth."

"Weeks of legal research, aided by one damn smart little lady on the internet, uncovered scores of cases all sup-

porting my case and I will soon be filing my own answer to their half-baked complaint. Who knows? I could win and perhaps vacate their 111 year-old trade-mark worth millions to them ... because (if) the court agrees with me that they themselves have diluted or abandoned the trademark in favor of the mark "Cosmo," it will be god's own justice and I'll laugh myself to sleep every night for the rest of my life.

In a telephone interview, Stevens said that he had heard an, "internet rumor, that someone out there, had started fundraising," for his legal defense. To date, *The Guardian* has not been able to substantiate this rumor.

Complete documentation of this case, including the filings of both the Plaintiff and Defendant may be viewed on the internet at:

<http://www.smnews.com> ♦

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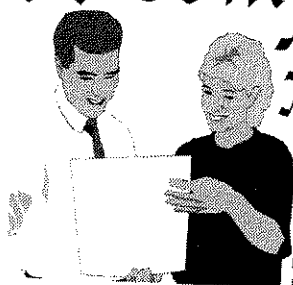
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A Completed Annotated Contract



Master and Servant work things out in the Real World.

by Stephen

In Issue #19, Mary Malmros wrote extensively about the creation of slave contracts. (Also see Issues #20 and 22) I agree with the vast majority of what she said, and want to offer as an example of those principles, the following sample contract. Unlike most examples, which are either theoretical abstracts or optimistic announcements at a relationship's onset, this contract has been successfully served to completion, and replaced by a new contract that is in force today.

As a preliminary comment, please note we decided to call the contract an "Indenture of Servitude" rather than a "Slave Contract." We felt the term "slave" is a bit overused in the BDSM community, and has developed a variety of meanings, some of which we didn't care to inherit. The title of servant distanced what we were doing from the, "sit on a divan and eat bon-bon's," level of non-functional "slavery," if nothing else. Further, what it was we had set up between us was more similar to historical indentured servant paradigms than the majority of the slavery paradigms that I had researched.

Before we even started to work on the agreement, we first had to determine what purpose the document is going to serve. The temptation to include everything in the contract can be best avoided by setting a firm purpose, and then pausing from time to time to see if what is being discussed fits into that purpose.

We found that we had a variety of purposes the contract needed to fulfill. One was to create a framework for negotiating the details of impending ownership. There were a lot of details that needed to be discussed, and more importantly, a manner of solving disputes within the power dynamic had to be settled. Sitting down and working out things in writing helped to avoid the problem where the parties say, "We agree on such-and-such issue, don't we?" but find that there was no understanding there when they tried to apply the agreement.

We also wanted to "memorialize" the agreement for future reference. Neither of our memories are perfect, so we wanted

to have the particulars in writing. We're both honorable people, and willing to live up to our word, as long as we both remember what word we gave. This turned out to be very useful over time. We *did* forget the specifics of what had been agreed to, and on a few occasions we went back to the document to see what we had written.

It was also important to us that the document was *not* written to explain our interaction to third parties. This allowed us to speak freely. Only later did we think about showing it to others, or decide to publish it here.

To make sure we both understood, I added several pages of examples.

There were three kinds of examples. The first type were things I was allowed to do under the agreement. I deliberately chose extreme examples so as to define the boundaries of the power. I've acted on a few of the examples, but most often I act somewhere safely within these parameters.

The second type were things that I was *not* allowed to do under the agreement, which I labeled as "foregone." Most were chosen to be just the other side of propriety, for the same reasons as the positive examples were chosen to be extreme — to draw the boundary as closely as possible.

Lastly there were those items I was allowed to do within the agreement, but could not honestly see myself doing, because I felt them to be inherently "dishonorable." I labeled them as such, so that my partner was warned they could happen if my views on honor changed. Thus there was an opportunity in negotiation for her to limit the activities out if she felt it necessary.

It turned out it was a good idea to create the list. A reasonable amount of change to the agreement and limits list happened as a result of listing examples. And a number of examples went from "allowed" to "foregone" as the contract evolved. The examples have been used to show what we were thinking when the contract was first signed.

With these explanations in mind, I present the contract:

... the document
was not written
to explain
our interaction
to third parties.

Indenture of Servitude

Whereas Michelle wishes to be Stephen's property and Stephen wishes to own her;

Whereas a realistic transfer includes only those rights which Michelle is willing and has a right to convey, and those rights Stephen is willing and able to receive;

Whereas at times Michelle may take on the role of romantic partner, companion, confidant, significant other, and/or daughter, underlying all interactions is the relationship of Servant and Lord, and in the case of conflict between roles, the Servant/Lord model supersedes all others;

(I've seen enough people who argue that "Yes, I'm your slave, but I'm also your lover, and so I deserve....." I pre-empted any such discussion with this paragraph.)

Whereas human relationships are most often temporary, and the periodic review and modification of indentures is considered valuable, and meaningful transfer of ownership is only made feasible by an agreement of limited duration;

(Various examples were endurable only when taken in the context of an eventual release. Most notably, if I gave her to someone else, she would be willing to serve out the end of the contract, but only if she knew how long she had to endure that.

Whereas a written agreement enhances understanding of the exchange of rights between the parties at its inception, and can be an aid in the resolution of future difficulties, if only to remind the parties of what they had originally intended to do;

Whereas the assumption of good faith allows for an agreement to be formed without the elimination of all potential abuses; **IT IS HEREBY AGREED:**

A) Michelle surrenders to Stephen all transferrable rights and powers to herself and her possessions, surrendering as well the right to take what is hers to give but that she has not the willpower to forfeit willingly, subject only to the limitations agreed to hereafter,

B) Religious, familial, and financial obligations shall, where necessary, supersede this agreement.

(This is an example where the presumption of good faith

is most important. Conceivably this exception could swallow up the rule.)

C) Michelle will fulfill her duties to the best of her ability, being useful in ways that exceed standing orders.

D) Any instruction or rule may be violated by Michelle, *if* it proves in hindsight to have been for Stephen's benefit. Stephen will not violate any limitation without Michelle's immediate consent and the belief that he is proceeding for Michelle's benefit.

(Rather than having a servant who is robotic, this frees her up to act on my behalf as long as she is willing to take the risk of being wrong. While rarely exercised, this exclusion proved very useful. .)

E) Stephen shall ensure that sufficient resources are available for Michelle to ensure her physical, mental, and spiritual survival.

F) This agreement shall terminate six months from it being brought into force by formal ceremony. Stephen may dismiss Michelle at *her* request or without it for any or no reason. Stephen shall dismiss Michelle if he tires of her.

(The duty to dismiss if I tire of her prevents my keeping her as a point of honor even if I don't want her around. Her purpose to make my life more enjoyable cannot be fulfilled if I'm keeping her only to wait out the time.)

Michelle may withdraw with dishonor by notifying Stephen of her intent to do so.

(No matter what a written agreement says, if a person wants to leave a relationship, in this culture they can. Recapture rights (where the owner has the right/responsibility to go out and drag the slave back home), while a pleasant fantasy, are a good way to land in jail.)

G) Upon manumission under any circumstances, all surrendered rights revert to Michelle, including publication rights of any images taken of her (though not possession of the images themselves.)

(Publication rights and possession rights to photographic records and other intellectual property are things that not enough couples of any sort consider prior to entering into a relationship and creating art they may regret later.)

H) Should interpretation of this agreement or any subsequent rules or instructions based on it be necessary, Stephen's interpretation shall be considered final.

(This line has the capacity to swallow up the whole agreement. However, my interpretations have been based upon my honest beliefs, and over the course of the contract, very few disagreements needed to be resolved by this method. The ability to resolve disputed terms put a significant amount of power into my hands, and allowed a few disagreements to dissolve before they began.)



—K.D. Pierre

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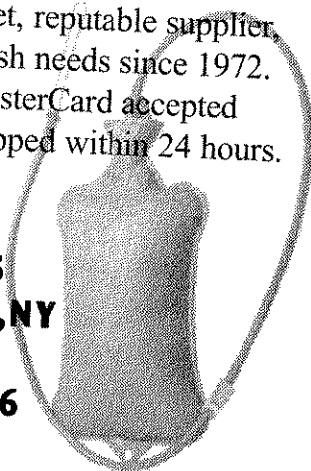
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Schedule of Limitations

Stephen hereby agrees to *not* cause, order, or decree:

- 1) permanently disabling injury or death;
- 2) prevention from using birth control, or abortion;
- 3) incarceration, psychiatric commitment, or hypnotherapy;
- 4) use of psycho-reactive drugs;
- 5) disposal of Michelle's mementoes or personal savings;

(While I can generally require the surrender of her possessions, some of the items she came in with were a part of her history that she wanted to keep.)

- 6) the creation, or interference in the dissolution of a marriage between Michelle and a third party;

- 7) creation of inescapable contractual or legal obligations extending past term of service;

- 8) deliberate interference with Michelle's body shape, by dieting, surgery, or other means;

- 9) violations of Michelle's privacy to third parties by allowing: access to her online account; access to her journal or other personal papers; observation of Michelle's excretory functions; access to her specifically allocated private or sleeping spaces.

- 10) forwarding of personal email.

- 11) dislocation of joints or broken bones.

- 12) not allowing time to eat for weeks, or forced feeding.

- 13) forcing of caffeine, nicotine, alcohol, etc.

- 14) performance of any illegal activity where arrest, prosecution, conviction, and jail time are very likely. (e.g. Bank Robbery, Street Prostitution, or extended public nudity.)

- 15) forced entry into long-term lease, long-term loan, service contract, installment purchase, accumulated credit card debt, or any financial obligation that cannot be completed by end of contract.

- 16) adoption of a child, or fostering past manumission.

- 17) having any third party wake up Michelle.

- 18) forced "labor" on Shabbat, or forced sexual performance of any sort, if Michelle decides that such would be in violation of her religious duties.

- 19) denying permission to attend funerals, care for a sick relative, or forego all access to relatives.

- 20) being required to steal property of another or divulge prior confidences.

- 21) destruction of clothes or other property necessary to maintain employment.

- 22) being employed as a prostitute to finance Stephen's traveling to see long-distance partners.

- 23) isolation at all times when not at work or in services.

- 24) undeserved public discipline.

- 25) destruction of clothes or other property necessary to maintain employment. ❖

Some Examples of Activities

Acceptable:

- BenGay/ cattle prod/ cane/ single tail twice daily.
- Permanent cuttings or branding.
- Food, water, sleep, or heat deprivation.
- Sleeping locked in a cage every night.
- Being tied down and covered with Spiders.
- Train pet dog as a 'rape dog' and practice regularly.

Foregone or Dishonorable:

Kidnap and gang rape without notice until afterwards that Michelle's consent had been given for her.

Being sent away to another owner or training center for further training.

Sale to a third party for the remainder of contract. Publication or posting of photographs or video of Michelle's suffering or sexual performance.

Discussion of contents of journal, papers, or other private communications with third parties.

(While her journal or other papers cannot be shown to others, I am allowed to paraphrase in order to deliver the information to others. While some would consider that undercutting the rule, the difference was important to Michelle.)

Cancellation of planned and anticipated outing with no notice for any or no reason.

Being ignored, left on her own, or on duty to Stephen and a romantic companion of his on her birthday, Thanksgiving, anniversary, or other holidays.

Stephen marries, or takes a servant with completely different rules, with authority over Michelle, or to whom she is given.

A totally new circumstance arises and is decided entirely based on Stephen's values, in ways that Michelle thought Stephen would never decide such an issue.

These are only a sampling of the provisions of the contract. Each pair tailors the contract to suit their own time, place and circumstances. ❖

(Stephen and Michelle have been together for two contracts. Each version gets revised to suit the circumstances of the time in which it is negotiated. They have each written for The Guardian on various topics.[See Stephen on "Vassalage" in Issue #22.] Readers are invited to contact them here at The Guardian with questions or comments about contracts or personal experiences with them..)



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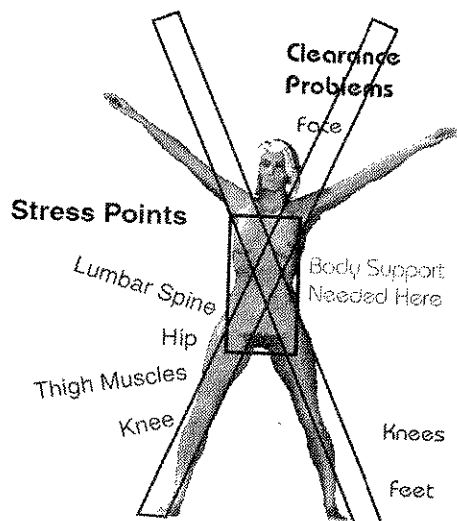
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Meditations on the St. Andrew's Cross

by Mitch Kessler

In its original incarnation, the X-shaped cross was most often used for castrations and flayings. Legends written a thousand years after the fact assert that St. Andrew the Evangelist was crucified on such a structure, but it is more likely that the Crux Decisseus was his monogram, than it was his undoing.

The St. Andrew's Cross is one of the most common pieces of dungeon furniture because it is inexpensive and simple to build. In its simplest forms it is nothing more than two lengths of timber, notched and fastened at the center. Cuffs for wrists and ankles are affixed at the end of the four limbs of the cross. The assembly is leaned against a convenient wall and a person is buckled into the cuffs. If the person is cooperative and the treatment they are about to receive doesn't make them squirm or struggle too much, this



arrangement can be satisfactory ... at least to the extent that the cross looks like a piece of torture chamber equipment — rather than a symbol of the Christian religion.

But for all its apparent simplicity, there is a good deal more to building Andrew's Cross than slapping a pair of timbers together. There are decisions and compromises to be made depending on how the cross is to be used. Among the things to be considered will be:

Is the cross intended as a restraint device or a flogging platform? Will the "victim" be secured facing the cross or with their back to the cross? Is the cross being made to order for one person or will it be used by different people having different sizes and shapes? Will the cross be free-standing, or can it be fastened to a wall or overhead beam? Can it be left set up or does it need to be disassembled for storage or transport?

If it is to be a restraint device, its dimensions and proportions will not be quite as critical as when the cross is to be a flogging platform as well — assuming the "victim's" comfort is being considered.

The limbs of the cross need to be arranged so that there is frontal support for the body from the hips to the top of the chest, with room for the face between them. The first design decision is: what size lumber to use and what angle

to set it at. Leonardo daVinci felt the human body displayed very attractively with the legs at a 72° angle.

The problem is, most people have trouble supporting their body weight when their feet are parallel and wider apart than the shoulders. Dancers, gymnasts and martial artists can do better, but most reasonably fit adults will find their safe and comfortable limit in a 24" to 30" spread. (This is an included angle of 40 - 45°) Beyond that, the entire lower body, including the lumbar spine, the hip and knee joints, and half an anatomy textbook-worth of muscles, tendons and ligaments are being stretched and twisted in ways for which they were never designed. Stressed and fatigued, they become painful and vulnerable to injury. By contrast, the outstretched arms are most comfortable at an angle of about 90° which amounts to a distance between the hands of 40 - 50".

By now it should be clear that building a multi-purpose Andrew's Cross that will be strong, portable, easy to build ... and hold everyone between five and six feet tall comfortably and securely — presents formidable design challenges. A design with advantages in one area, will suffer from shortcomings in others. More than half the work in building one is deciding which features are essential or desirable, and which can be sacrificed.

Free-standing crosses need to be thicker than those braced, or reinforced at the center. This is because a board loses half its strength when it is notched. In practice this means that 4x4" timbers can be considered the minimum finished dimension. Notched 2x12" planks have about the same breaking strength as notched 4x4's. They also make for a "spring-ier" structure, and make the clearance dimension for face and feet more critical.

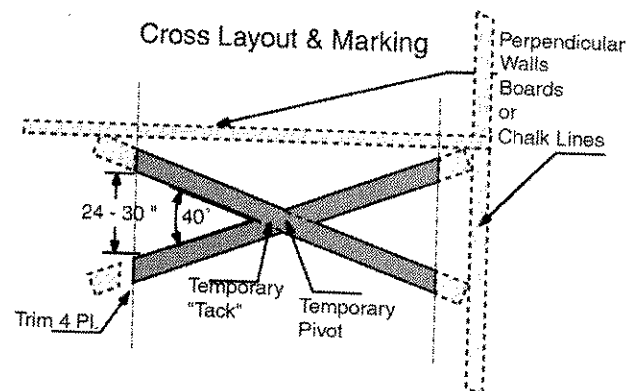
Cutting the Notch

Laying out and cutting an angled notch in a piece of wood is surprisingly difficult if you've never done it before. After you've done it two or three times, it's easy. So, here's a word of advice for novice carpenters: practice on some scrap wood. Ideally, I'd want to do this job on a Radial Arm Saw with sharp Dado Blade. Failing that, I'd want to work with a Router, on a waist-high table. But, realistically, most of us are going to wind up doing this job on a concrete floor with hand tools, a Circular Saw and a Protractor.

First: get yourself enough room. If the cross is going to be eight or nine feet high, you're going to need a clear space of at least 8 x 12 feet to work in. It will be best if you have an unobstructed wall you can use as a baseline ... although you could lay a board on the floor, or even draw a chalk line and achieve the same purpose.

Use boards longer than you need. You will first create the cross, then trim the excess so the legs will be of equal length and the cross will not lean to one side when upright. Find the midpoint of each board's length and width, mark it, and re-measure to be sure. Then, using a hammer and a center punch (a 3" common nail will work as well), "ding" a small depression at each board's centerpoint. If you can drive a nail straight and true, back up one of the boards with a bit of scrap wood, and drive a 3" common nail until it just penetrates the board. Remove the scrap and put the point of the nail into the indentation in the second board, and drive the nail, leaving enough space between the nailhead and the top board that you can remove the nail easily. You now have two boards joined at a common center, by a pivot.

Slide the ends of the two boards against the baseline (the wall, board or chalkline) and adjust the angle between them. An easy way to do this is to stand between them, spreading your legs in a wide, but comfortable stance. You can also measure the distance with a ruler. When you are satisfied with the angle, mark the angle on the bottom board, using the top board as a straightedge. You can now separate the two boards.



To mark the second board, rather than trying to hold the boards together, or to make a mark, "from the bottom up," you can lay the two boards parallel to each other and extend the two lines from one to cross the second. If you cut the notch as marked in this manner, the finished cross will not stand upright ... but can be trimmed so that it will.

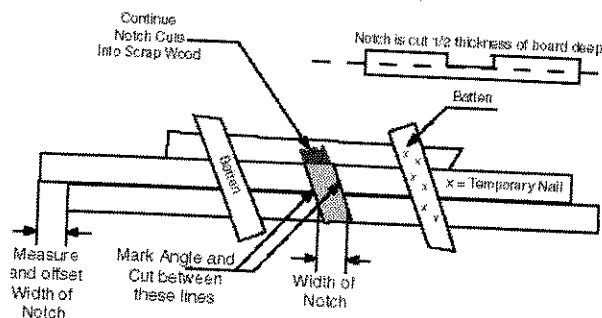
Some builders will prefer to offset the two boards by the width of the notch — (the distance between the two pencil lines measured parallel to the edge of the board.) The boards are then locked together using clamps, or by nailing a scrap of wood across them both as a batten. This helps to assure that the marking of the width and the angle of notch on both boards will be identical. If a piece of the same lumber is battened on the "far side" of these two boards, it will

continued on pg 22

be very much easier and safer to cut the notch with a circular saw.

In cutting the notch, the sawblade will pass just to the *inside* of the two parallel pencil lines. Cutting the notch a bit too wide is probably better than cutting it too narrow.

Now comes the nasty part. You have to adjust the depth of the sawblade so that it is *exactly* half the thickness of the board. This is harder than it sounds. After testing on scrap wood, make a series of parallel cuts across the three board widths, stopping about halfway across the last scrap piece. The closer the cuts are to each other, the better. Then the thin wafers of wood between the sawcuts are broken out and the bottom of the notch smoothed and leveled with a chisel, or by sanding.



If you actually need these instructions to do this much ... you will probably not get it exactly right — and what's worse, the error will be doubled when the boards are fitted together. That's OK. If the notch is cut too deep, the cross will be a bit less strong than it could be, but the limbs can be brought level by putting thin cardboard shims between them to make up the lost thickness. If the notch is cut too shallow, the limbs' surfaces can be brought level by sanding — but it's a laborious process by any standard. This out-of-level condition is less bothersome if the center of the cross is going to be padded, or covered.

Overall, a plunge router will do a better job, faster, than a circular saw ... and it is only slightly more difficult to use — although the technique is very much less "intuitive."

Safety tip:

You will want to be aware that either the circular saw or the router can do flesh and bone horrible damage, instantly! Wear safety goggles, not only to protect your eyes from actual damage, but to keep out the sawdust and tiny chips that could distract you from the essential business of

keeping the tool under control, and your fingers out of the path of the cutting edges.

Treat the tool as if it thirsts for your blood, and will attack if you lower your guard for an instant. Understand that no cut is completed, and you cannot lay down the tool, until the blade has stopped moving completely.

While the preceding technique is the most commonly used, especially when "two-by-something" lumber is being used, novice carpenters may prefer the alternative technique: laminating. Rather than cutting away wood to make a notch, layers of wood are built up to achieve the same result. This technique is especially suitable when wide boards are being used.

Five one-by-something boards are required. The angle and position of the cross is established and marked just as before. Mark and cut two boards with the required angle. Two boards will be nailed together to form the cross. Two angled short boards are then nailed and glued as spacers, bringing the assembly of three boards to the thickness of two. Nail and glue another long board across the gap, and the two remaining short boards behind the previous long board.

Be aware of the length and placement of the nails. The short filler pieces are held in place with a few short nails, but actually secured with 2" nails passing through 3 layers at a time. These nails should be set about 8" apart in a line set 3/4" from each edge of the board. (If the wood used has a pronounced "cup" to it, the concave faces should face each other.) The nails should be driven deeply enough to secure the boards in position, but the final "set" should be done in three long lines. Start at one end of one edge, and the line of nails home. Return to the beginning and drive the line of nails in the center. Then return to the beginning and drive the last line of nails.

Here, things get tricky again. You do want glue all the way to edge of every board. However, if you intend to stain, rather than paint the wood, any glue "overruns" will repel the stain and appear as white spots. In theory, if "white" glues such as Elmer's™ can be washed off within a few minutes, the wood can still be stained. That's the theory anyway. Don't rely on it! Be super-neat ... accept a less than even finish — or use paint.

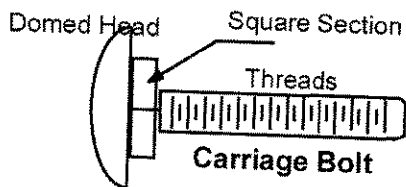
Now that the center notch has been located, angled and created, the hardest part of the job of cross building is finished. By comparison, what follows is foolproof and stress-free. With this stage completed to your satisfaction, the success of the project is now inevitable.

continued

St. Andrew continued from pg 22

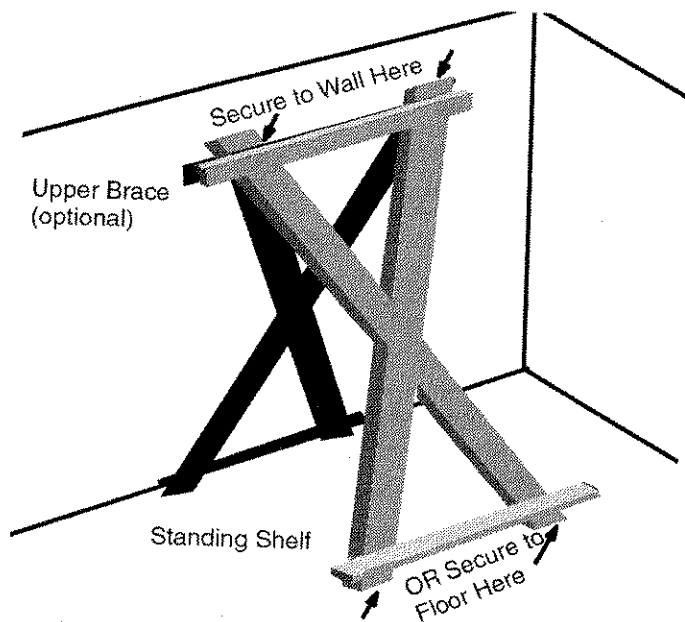
Assemble the cross and drill holes for 3/8" diameter Carriage Bolts where the temporary nails used to be. The two limbs will be held together with Carriage Bolts and wing nuts backed with a washer. Carriage Bolts have a domed head with a square section below it. When the bolt is tightened, the square section is drawn into the wood where it prevents the bolt from turning in the hole. This is done with an ordinary "hex" or "square" nut. Once the bolt is "set" a wing nut can be used to assemble and disassemble the joint, without the use of a wrench. For security *both* a common washer and a lock washer should be used.

The common washer protects the wood; the lock washer compresses under the pressure of the nut, and prevents it from working or vibrating loose. The low, domed head of



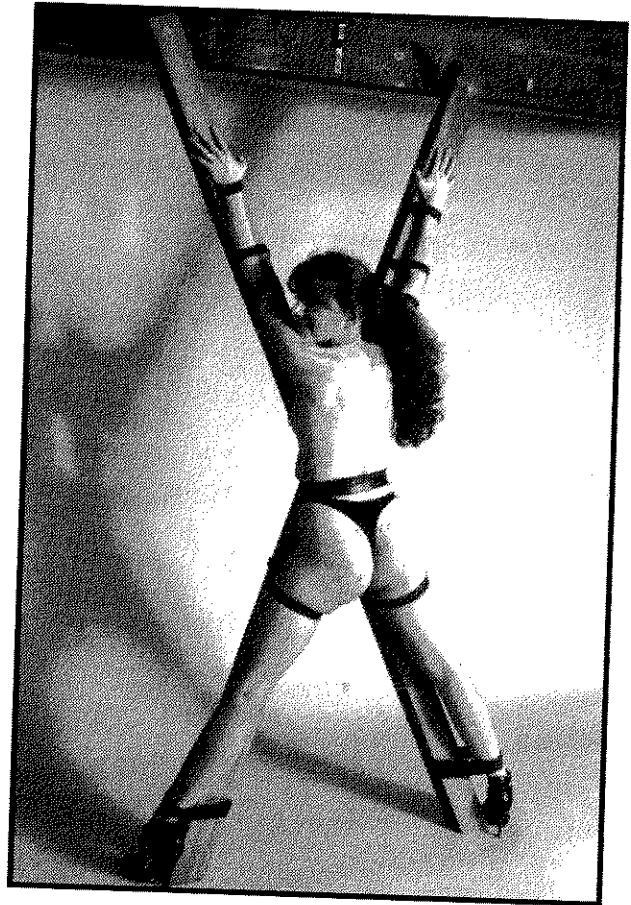
the bolt makes counter-boring the wood to sink the bolt head beneath the surface, unnecessary.

At this point what we have is a wooden X. We still need a way to secure a person to the cross and the cross itself needs to be secured to something. Often this means simply fastening the cross to a convenient wall. The reason this is,



in any way, better than simply mounting attachment points on the wall and omitting the cross, has always escaped me. However, if a standing shelf is added to the cross, and the cross secured to the wall, or an overhead attachment point, a world of possibilities opens up. Tim S.'s cross shows this.

Sir Michael's Cross



This elegant design by Michael Kraft is deceptively simple. The beams are made of notched 4x4 timbers. It is braced, and unsupported at the center which would be a weakness if it were simply leaned against the wall, or rested horizontally across two saw-horses. However it is secured to an overhead beam with bolts, and intended to be used in a nearly (but not quite) vertical position. To accommodate this, the bottoms of the legs are cut to a compound angle, so they sit solidly on the floor in both the front-to-back and side-to-side planes. This makes the structure well able to support the loads it is subjected to, while avoiding excess bulk and weight.

Sir Michael's design also illustrates one of the more traditional ways of attaching a person to the cross — but with a modern finesse. Notice that the subject's feet are outside the

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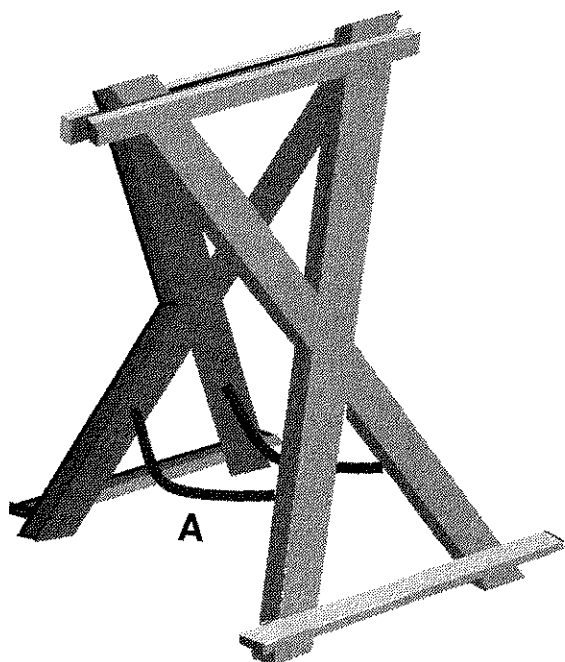
legs of the cross and her legs are secured with only two straps. By permitting just a little "wiggle room," the "victim" is enabled to relieve the strain and fatigue that her wide stance invites. Her arms are secured in the more traditional manner with straps on either side of the elbow joint.

Of particular interest is the way that the securing straps are attached. Rather than going all the way around the cross timbers, or being fastened to their sides, the straps pass through slots cut into the timbers. This is a secure and convenient way of positioning the straps, which still allows for removal and replacement as needed.

The slots are made by drilling the 4x4 timber with pairs of 1.5" diameter holes, spaced 6" apart. Drilling will be easier if pilot hole made with a twist drill, 1/8" dia or so is made to guide the larger spade bit. To prevent splintering when the bit breaks through, I would drill from both sides, meeting in the middle of the timber. After the holes are drilled the triangular excess inside the hole pair is cut away with a keyhole or coping saw, and the inner edges shaped with a wood rasp and smoothed with #80 sanding paper.

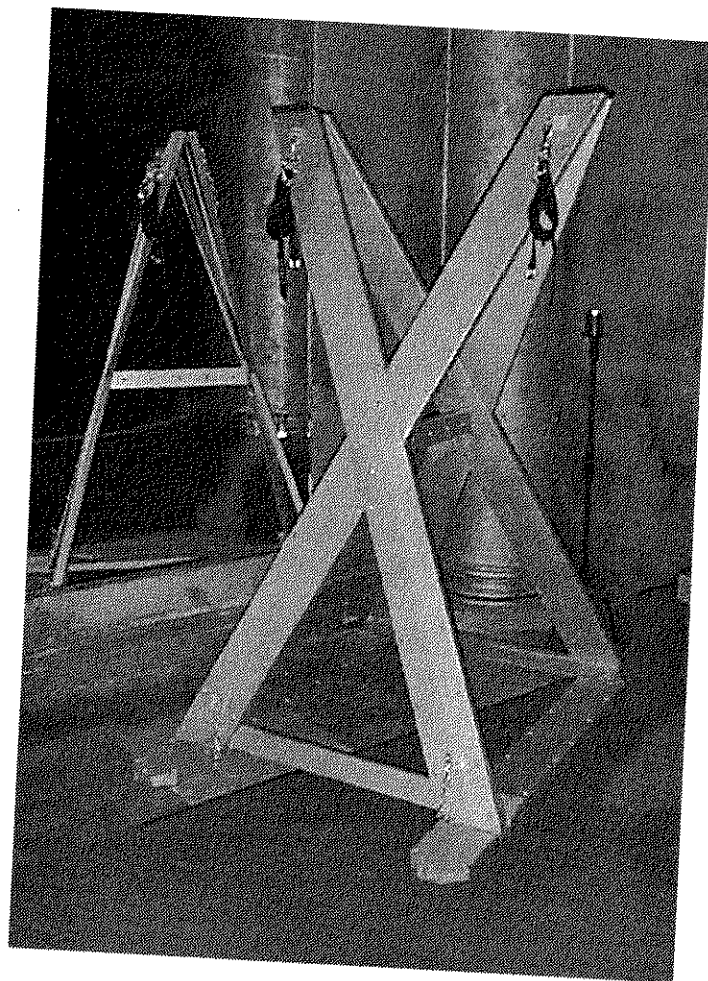
The Double Cross

Veterans of the organized BDSM/Leather scene will be quite familiar with the Double Cross, a ubiquitous feature where large numbers of devotees gather for public "play."



Often made of 4x8" timbers, this design is especially well-suited to outdoor use, where its massive legs can dig into the dirt for maximum security. It is sturdy, simple to assemble, and able to accommodate two pairs of players at a time. Rope or chain between the two crosses establishes an optimum angle for the structure and prevents the legs from sliding outward (direction A).

For additional stability, a rigid brace can be loose-pinned between the two cross centers. This is especially beneficial if the cross is made of lighter timbers. A Standing Shelf at the base promotes stability. In some versions the Shelf, or individual footrests are adjustable so that the subject's can be placed at the optimum height for access and body support.



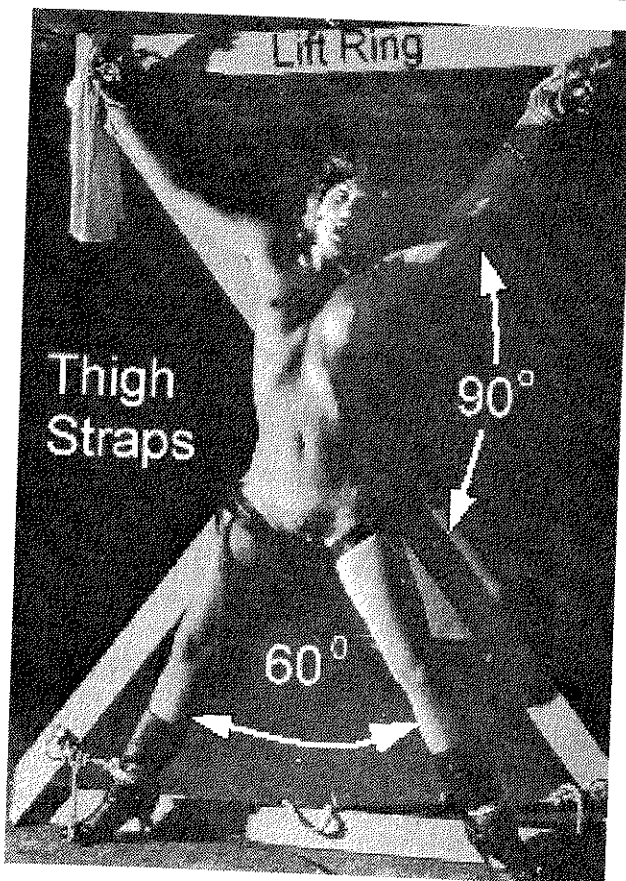
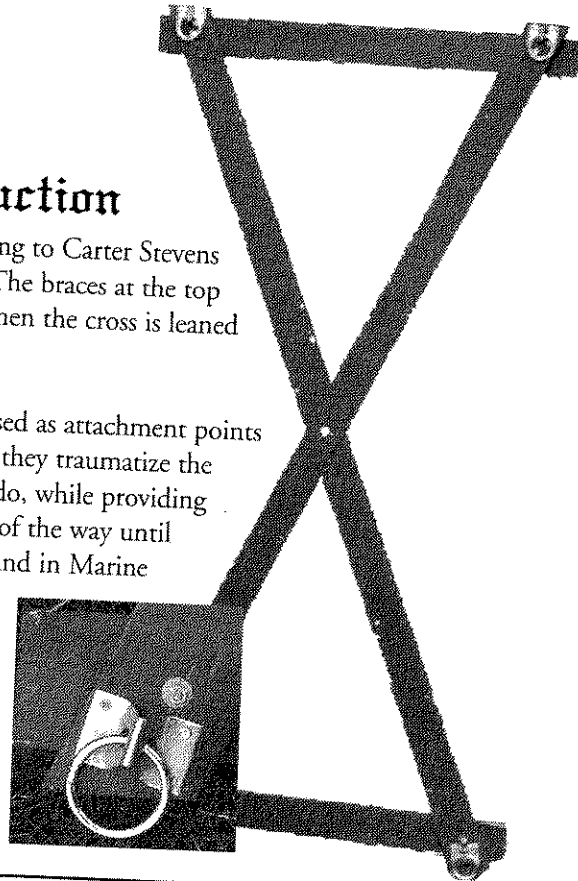
The Double Cross shown here is from Paddles at The Steel Chamber in New York City. Being a permanent piece of dungeon furniture, it can be braced in the center and around the base to assure its stability and rigidity. It is made of steel which presents some interesting temperature and texture to the experience.

continued

Carter Stevens' Production

Even this garden variety cross belonging to Carter Stevens Productions has points worth noticing. The braces at the top and bottom add strength and stability when the cross is leaned against a wall or a post.

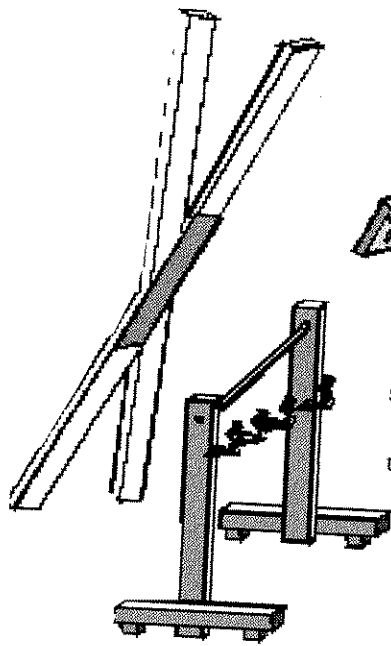
Of greater interest are the "ring plates" used as attachment points for cuffs or tie lines. Secured by four screws, they traumatize the wood less than equivalent screw eyes would do, while providing a generously sized ring, that lies flat and out of the way until needed. This kind of fitting is commonly found in Marine and Equestrian hardware stores.



Wider is Better!

Here is an anonymously contributed example showing that sometimes, "Wider IS better." It is designed so that the subject can be tied to the cross while lying flat on the ground. The attachment points are located on the front (top) surface of the timbers to facilitate this. The wide set of the timbers allows a wide stance to be enforced by adjusting the length of the leg-tie lines. The leg attachment rings are located about 8" from the bottom of the cross, so the rope binding does not chafe the top of the foot. Once the subject is secured, the cross is hoisted to a standing position by means of a winch leading from an overhead beam. The wide angle of the timbers helps to prevent twisting rotation as the cross is brought upright.

WARNING: precise adjustment of the securing lines is crucial. If the wrist-ties are too short, the subject will hang by the arms rather than stand on the feet. If the ankle lines are too short, hips and legs will be stressed as the weight is transferred. Practice sessions with this rig are recommended for each subject before recreational use is attempted.



Master Von Faust's Masterpiece

Jon von Faust's version of the Andrew's Cross maximizes the cross's potential as a "people mover."

The 3' high trestle stand was made from braced 4x4 timbers with a 1 inch hole drilled to accept a 1" diameter steel pipe. The back of the cross was reinforced with nailed and glued 3/4" plywood.

Six pipe clamps were then positioned over the pipe and screwed into the plywood. Pipe and clamps were chosen for a close, but free-moving fit.

Master Jon's cross is made of notched eight foot long 4x4, set at an angle of 60° since the subject is almost always fastened "face-up."

Straps are secured around both the limb of the person and the leg of the cross. As the stand and pipe interfere with the waist belt, that was permanently fastened to the cross with a heavy-duty staple gun.

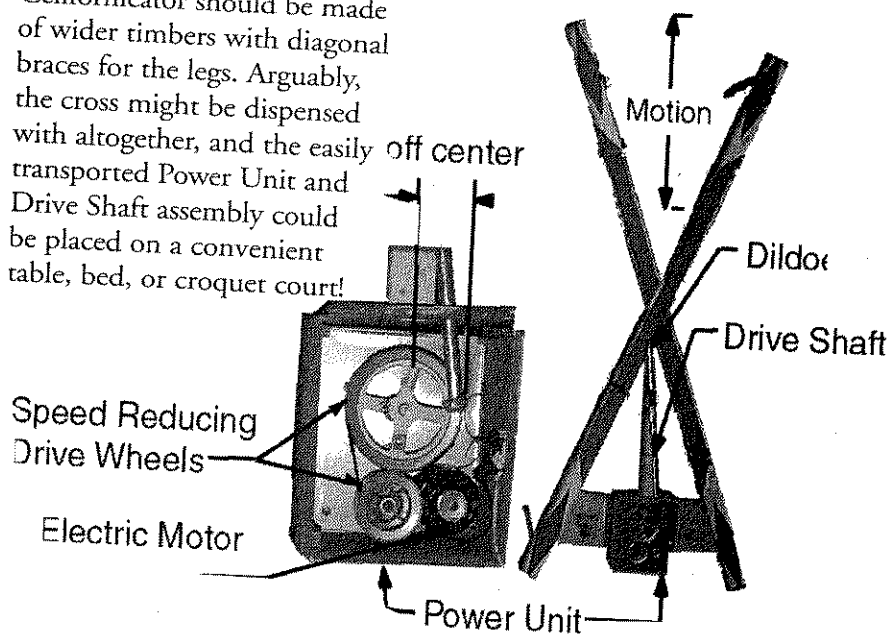
In use, the subject is balanced so the heavy end is the end with the feet and legs. Master Jon controls the angle of the cross with chains led from the dungeon ceiling to hooks at the foot of the cross.

The Cellfornicator Cross

This cross from Pennsylvania's, *The Dungeon on the Summit* proves that torture does not always involve pain ... or even a partner!

Built of notched 2x2, supported at the center and at each corner with legs made of 3/4" pipe, this example is a trifle underbuilt for the intended purpose. In fact, when the sewing machine motor gets going to turn the wheels to reduce the RPMs and convert the rotary motion to thrusting action ... it has been found necessary to brace one of the cross's narrow ends against a convenient wall — or a burly spectator!

In future incarnations, the Cellfornicator should be made of wider timbers with diagonal braces for the legs. Arguably, the cross might be dispensed with altogether, and the easily transported Power Unit and Drive Shaft assembly could be placed on a convenient table, bed, or croquet court!



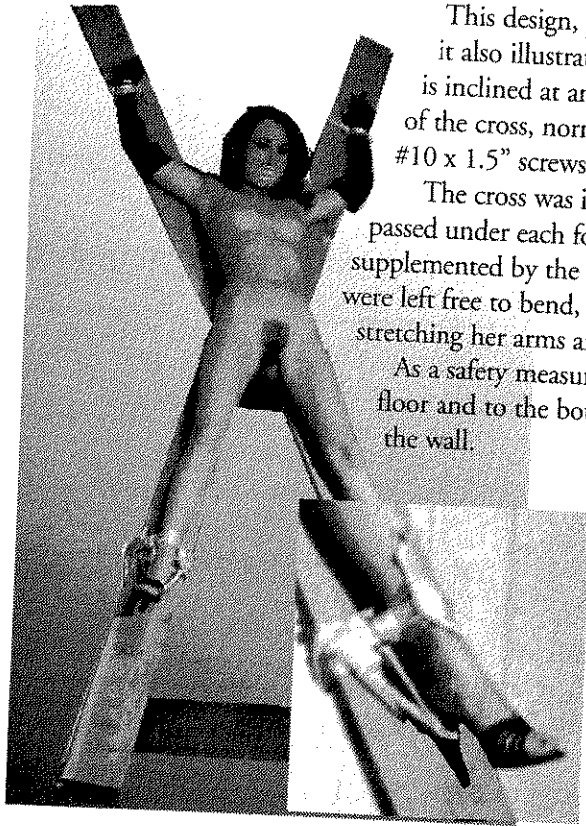
Have you designed or built an unusual version of the St. Andrew's Cross? Another style? Want to show it off? Send a photo or a drawing of your concept showing your approach to *The Guardian* for a future issue.

Dungeon Design's Design

A filled-in padded center section, and leather upholstery over all, add a touch of luxury to this unusual Andrew's Cross seen at the Diversions '97 convention.

The asymmetrical design addresses the issue of how to spread both the arms and the legs at their optimum distances, while still providing good support for the center of the body with adequate clearance for the face to provide a comfortable flogging platform for devotees of all sizes.

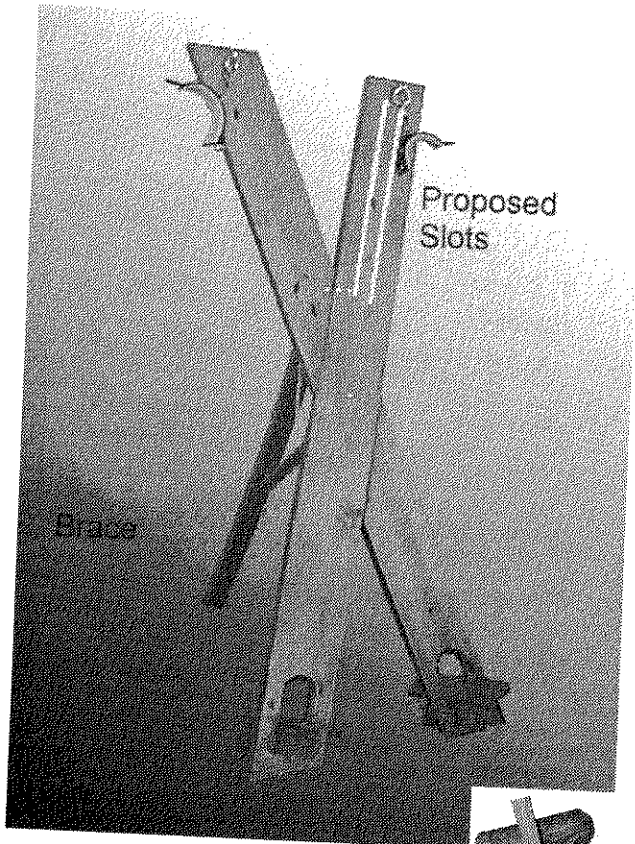
The Express Version



This design, provided by "SM Express" magazine not only shows that size does count, it also illustrates several important design concepts. The cross is built of 2x8 timbers and is inclined at an angle of twenty degrees or more. This is possible only because the center of the cross, normally a weak point, is reinforced with a 1/4" thick steel plate secured with #10 x 1.5" screws.

The cross was in a horizontal position when the subject was tied to it. A loop of rope was passed under each foot, held in place by the high heel of the shoe. The resulting support is supplemented by the friction between the subject's back and the wood of the cross. The knees were left free to bend, so the subject could ease her calf and thigh muscles, at the expense of stretching her arms and ribcage.

As a safety measure, the feet of the cross are "blocked." Blocks of wood were nailed into the floor and to the bottoms of the legs of the cross, preventing them from sliding outward from the wall.

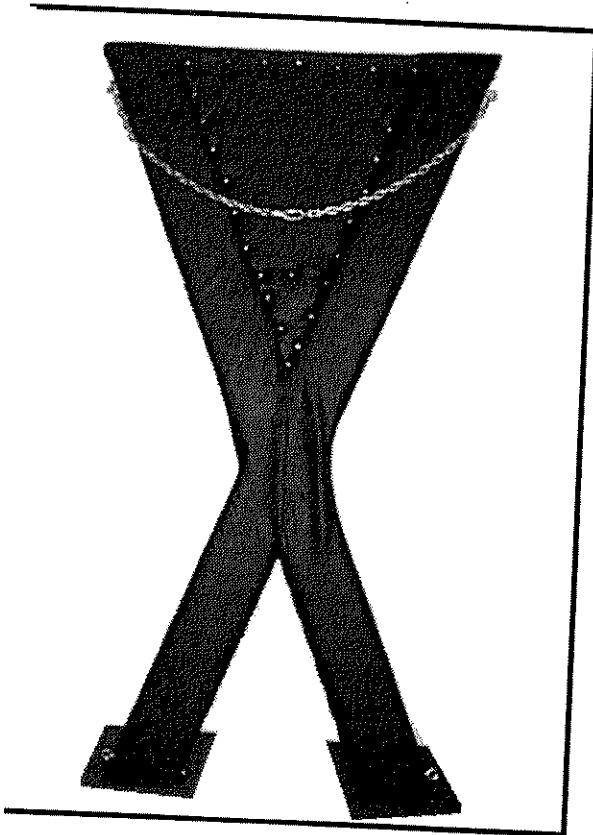
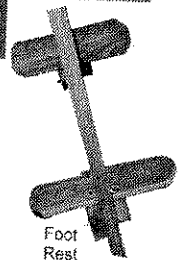


Tom's Toy

Designed and built by the Diversion organization's "Other Tom," this Andrew flogging cross is built to travel, with 2x8 timbers and minimalist bracing forming a triangular base.

Foot rests transfer the subject's weight to the cross, while allowing the subject's leg to be centered on the timber.

A "Mark II" Edition will feature slots to allow the use of straps as well as cuffs.



Oh, Baby!

"Playing house" with adult babies

by *Mistress KK*



So, you want to wear diapers? That is what you would want if you were an adult baby at heart. I am a professional Mistress, and as a part of my Mistressing, I am a "Mommy." Infantilism is a seldom-discussed fetish that is a part of BDSM. The purpose of this article is to shed some light on what "adult babies" are, and what happens when a baby visits my nursery for a scene/session.

Nursery you say?

Yes, a nursery is a necessary prop to have in the caring for adult babies. My nursery is an entire room in my home set aside just for the care of big babies. I had an adult-sized crib specially made for my nursery by one of my babies who just happens to be a gifted carpenter working for studios in Hollywood (where I live). He began with the mattress of a twin bed and constructed a crib "frame" all around it. It is complete with the front side sliding up and down just as it does on a tiny crib. It is painted pink and blue. I have children's patterned sheets on it, bumper pads along the sides, and it has many stuffed animals and toys in it. Laying in it, you cannot help but be transported back in your mind to your own days of infancy

spent in a smaller but definitely similar crib. It is really quite an amazing feeling.

The High Chair

I also have a high chair with the tray that swings over the top to seat itself right in front of the occupant. Here he has his meals of mashed bananas, oatmeal, baby cookies and juice. Also, to add the right atmosphere, I have a television in the room with a VCR where I can play cartoons and other programs that are appropriate.

When my baby arrives, the first thing I do is to get him *out* of his adult clothing and help him get into his baby mind-set by talking baby talk to him; leading him by the hand and helping him into his crib.

Diapers

The first thing I do is to diaper him. Diapers are the focal point of infantilism. Most babies are in love with their diapers. Some wear them 24 hours a day, even in their work lives and married life. They wear them under their suits to work, and pull them down (even fully wetted) to make love to their wives and sweethearts. Most will also frequently masturbate in them....letting the soft absorbency soak up the sticky mess.

There are many kinds and types of diapers. I buy disposable ones at a local medical supply house. They are

intended for incontinent adults, but they work great for my babies. Attends® or Depends® from local drug stores also do well. (These seem to be two most favored brands.) Every baby has his own special feeling for certain brands. There are also cotton

Most babies come to visit Mommy for a couple of hours.

diapers, both regular and pre-folded. These are secured with diaper pins and covered with large-size plastic pants. No matter what kind of diaper I put on my babies, the purpose is to be the bathroom for that baby for his entire visit.

Most babies come to visit Mommy for a couple of hours. Most will thoroughly soak two to three diapers in that time, and need to be changed.

It is a Mommy's "job" to remove the diaper, wash, powder (baby powder of course) and put on a fresh diaper and plastic pants if needed. I limit my babies to being allowed to make *only* a pee-pee in their diapers when they are with me ... unless they are willing to

We play with toys, cuddle, and do special things

change and clean themselves after a bowel movement. That is where I draw the line. Though sometimes I will spank a baby after he has, "filled his diaper," and then set him in the corner with the filled diaper so he can feel it squishing all over him.

And yes...many babies just *love* this treatment!!

It is also a Mommy's job to warm milk and fill a baby bottle, and hold babies in her arms as they nurse from the bottle. That is a very tender time. It takes a long time to drink a bottle of milk from a baby bottle. The hole is tiny and the milk flows out drops at a time. It can take as long as 20-30 minutes to nurse an 8 ounce bottle dry.

Sissies

A *lot* of my babies are "sissy babies." This means they prefer to pretend they are baby girls even when they are male. For these babies I have pink ruffled plastic pants, pink baby bottles and pacifiers and pink bonnets.

Some sissy babies will bring full outfits of baby girl clothing which I then dress them in. I also have a seamstress that will make baby clothing for my babies if they need and want it.

Toys and Games

What else does a Mommy do with her babies while they are in her care? We play with toys, cuddle, and do special things that may be unique to that baby. Some

babies are also into spanking and discipline.

It's very common for a Mommy to need to pull the diaper down and give the baby a good over-the-knee spanking with her hand. It's also common to need to scold the baby and set him in the corner for a period of time.

Mommies who have strollers or prams can also take babies out for walks. Some babies like and crave *public* humiliation. These just love being taken to a public restaurant with a thick layer of diapers on under their pants so that their pants bulge rather obviously ... and

with maybe just a *bit* of the diaper sticking out over the top. There the Mommy can feed and baby-talk them in front of the other patrons. This makes for powerful embarrassment and humiliation for those that are into that. A Mommy just has to be sure she has picked a somewhat "open minded" restaurant to visit! (Or be prepared not to return — ever!)

I know it must be comforting for someone to assume the role of a baby and put aside all the worries of adulthood. In my opinion, this is one of the sweetest and most innocent of all the fetishes.

Happy "Pampering." ♦

(Mistress KK, a professional domina in Los Angeles, is an enema-tor as well and writes often for The Guardian. Write her here or to: mistresskk@juno.com)



Suspension in a Drawer

by Spectrum

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When I first started learning to flog/whip/hurt people like they want to be hurt, I took the easy way out: I had them lie down on a bed. It worked, it was cheap and it was deniable when not in use. The last was important, in that there were still kids around the house. Once I was involved in public play, in places that had Real Equipment, I learned quickly that there were many advantages to standing bondage positions. The Top gets access to *lots* more surface area; the bottom feels more vulnerable because of that. There's better visual feedback from the bottom's facial expressions and the Top's back doesn't get as tired from leaning over! Much of this can be achieved by having the bottom lean against a wall, but that requires the bottom to stay focused enough to remain upright. Not always an easy task if the Top is doing things right!

There is a need for simple equipment that allows the bottom to remain standing while being firmly held in place. Ladders and St. Andrew's Crosses do well in this regard, but are difficult to hide, and their size makes disassembly and storage slow. Eyebolts or hooks placed in walls or ceiling are hard to disguise, and leave marks when removed.

Here is a method that can be set up and taken down in moments, hidden in a drawer, leaves no marks, and will work in a great many houses or apartments.

You will need: A door frame with molding around it.

2 C clamps, 8" span. (Not the expandable type, but rather true one-piece iron C clamps. These are about \$12. each.

2 15" chains, strong enough to hold the bottom's weight.

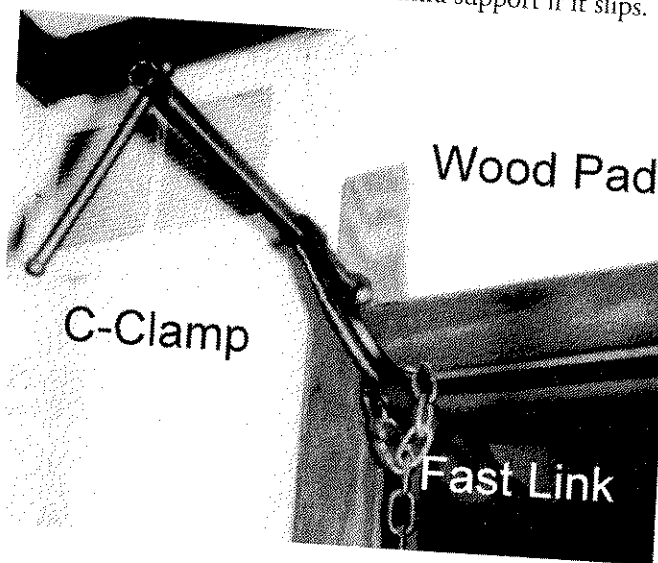
2 Quick-links to bind the links of the chain together.

4 pieces of wood, 3/4" x 3 x 4" — 1x4, or cut from 3/4" plywood. The critical dimension is the *thickness*. It needs to be at least the depth of the molding around your door frame.

Optional: a stud-finder. This is a small (2 cm) magnet on pivots in a clear plastic housing, to find the nails in walls, and thus where the wood studs are behind the walls. If you want to find the other kind of studs, you're on your own.

The goal is to hook the C clamps *through* the doorway and tighten them on a solid part of a wall above the top of the door frame. The chains are then hung from the clamps, and the person attached to the chains. Be sure that the wall area compressed by the clamps is *solid*; not just wallboard with empty space behind it! By placing the clamps in the upper corners of the door frame, tilted at a 45° angle, it is likely that they will be on a stud. (There is almost always a pair that run up the sides of door frames to the ceiling, for nailing the molding.) Likewise, if the clamp starts to slip, it will be pushing down on the vertical molding along the side of the frame.

This is less likely to fail than the piece of horizontal molding across the top of the frame, which is probably held on only by three small nails. The compression of the clamp is really what should keep this apparatus attached and immobile, but it is safer if there is some extra support if it slips.



For a wider closet door frame, find where the short studs are that run from the top of the framing to the ceiling, and place one clamp on that. Use the stud-finder, if you can't see nail heads or thumping on the wall isn't effective in finding the stud.

To assemble:

Balance a piece of wood atop the door molding on each side of the wall, at the outer corners of the door frame. These

wood blocks spread the load of the clamp over a larger area, and prevent damage to the plaster or wallboard.

Place the C clamp over these so that the screw end is on the primary play side. This allows the extra length of the clamp to be used to hang the chain. The clamp should be tilted at a 45° degree angle, so the contact points are where the stud is likely to be.



Tighten clamps and test them: see if each separately will hold your hanging weight without slipping.

Loop one end of the chain through the C of the clamp, and fasten it to itself near the clamp, with a quick-link. The loose end of the chain should be hanging down, so you can attach bon-

dage cuffs to the links with a double-ended snaphook or a quick-release hook.

A second pair of clamps on either side of the door frame near the floor can be similarly used to secure feet. You'll have to remove the door temporarily by slipping out the hinge pins, to get access to that side of the frame. Again, don't use the expandable clamps here to save money. These clamps won't be weight-bearing but sharp edges can cut skin when accidentally kicked. The good ones are smoother.

This is not lightweight equipment, in terms of portability. The clamps I have, weigh 4 lbs. each. It may look like 6" C clamps will slip over your door frame and molding, but I'd advise getting the larger 8" ones anyway; the extra clamp depth lets it reach far enough to get over the side stud of the frame, and the extra length is needed for the chain attachment.

Important safety Note:

This apparatus is not suitable for full suspension bondage. It is intended to restrain a bottom and keep them vertical, but it won't take major struggling or a jerking pull of full weight without slipping. Play safe, and know your equipment's limitations. ♦

(Spectrum and his partner have "feel-tested" this equipment, sometimes for hours! He can be reached here at *The Guardian* with your comments and questions.)

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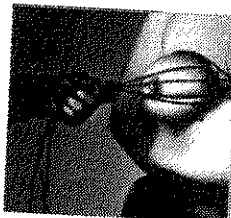
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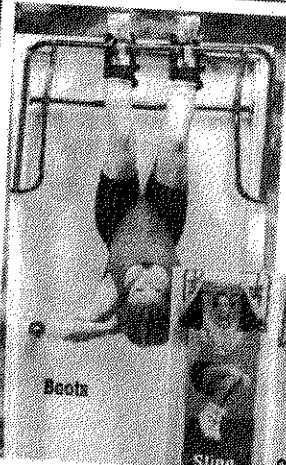


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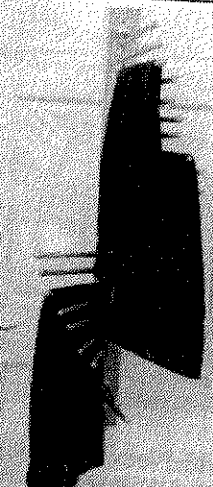
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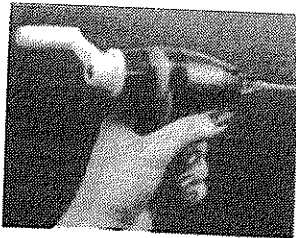
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(Have a "problem puppy?" See the "Regimen for Recalcitrants" on page 38)

The SandM Utopian Guardian #28

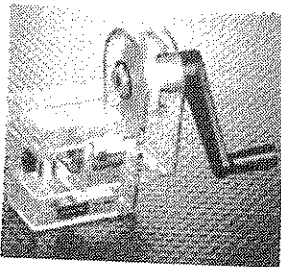
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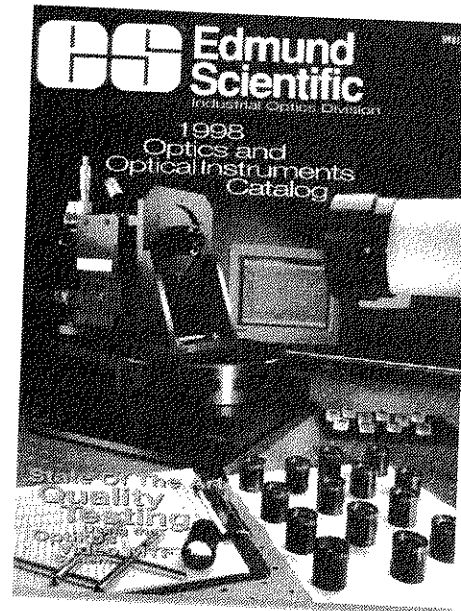
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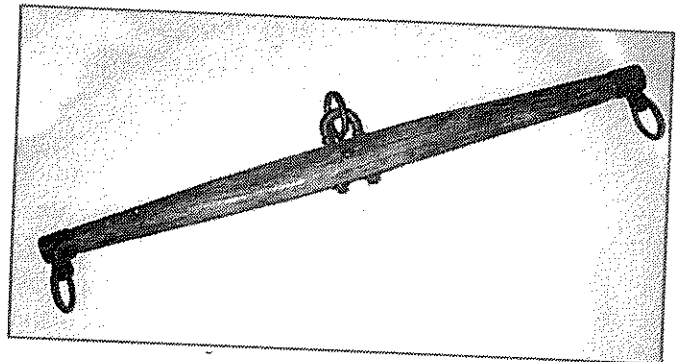
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Sometime contributor, The Sable Slug, found this pony cart yoke priced at \$15.00 at a roadside **Trappe de Touristes**. An unusual and practical spreader bar or for modified suspension, it is easily passed off as an (almost) tasteful plant hanger.



Survey Sez ...

by K.D. Pierre

Bottoms, answer this question:

During your most lavish foot-rubs, does your Top:

- a. Moan in ecstasy
- b. Watch TV
- c. Check the mail
- d. Whip your hinder or
- e. Fill out magazine surveys?

Why do we love surveys?

I don't mean when pushy, clipboard-carrying innocents at the mall interrupt your secret pursuit of the perfect leather dog-collar to ask what you like to shop for. ("Oh, anything leather, metallic or potentially painful"...) Or worse, when the phone rings in mid-spank and the only reason you pick up is that you're hoping it's your bottom's ex- and instead it's some hopelessly gleeful solicitor trying to find out which pain-reliever you buy. ("Oh, I don't believe in pain relief!")

No, I mean the ones you see in magazines:

"Are you a hopeless romantic? ...

"Are you too assertive? —

"Do you have the warning signs of a closet philatelist?"



While most surveys seem geared to women, men are certainly not immune. How many times have you seen some guy in a doctor's waiting room checking off his responses to, "What he'd do if a date got fresh," in an old "Seventeen?" Let's face it, we are a self-absorbed society and whose opinions would we rather dwell on more than our own? ...

Our partner's of course!

We all know communication is important, and in a BDSM relationship it is crucial. The trouble is, forthright face-to-face dialogue is sometimes less than honest, and sharing heaps of touchy-feely psychobabble is not the most entertaining way of discussing sexy fun stuff.

For example, chances are if you are reading this you have probably spanked or been spanked at some point — and liked it! Why? There are countless aspects to enjoy, but out of all of them which one, for you, was the clincher? Does your partner know that? Don't you think he or she would get a kick out of knowing?

Surveys need not be directed only to bottoms or solely to Tops. But, while the questions themselves can be straight-forward and fun to answer, the circumstances under which they are completed can define status.

(A curious bottom can respectfully submit a survey to the Top during a pedicure; a similarly curious Top might require that the bottom fills one out with clips on and a butt plug in.)

A kinky version of "The Newlywed Game" can also be played: the bottom who writes the survey must also secretly note the responses they think the Top will choose. Woe to the bottom with too many wrong answers!

Designing your survey

In creating a survey there are some things to keep in mind. Try not to prejudice the answer by "leading." While multiple-choice questions are usually more fun to answer than basic Q&A, they are also more easily slanted by the limited responses provided, so you have to be detached and objective when you make up your answers. Therefore, if you wish to explore your bottom's feelings on anal penetration, while you know you prefer the idea of a strap-on dildo, some fair responses to the question, "Which would you prefer up your butt?" might be:

- a. a finger,
- b. a butt plug,
- c. a strap-on dildo ...

as opposed to:

- a. a strap-on dildo,
- b. a wombat,
- c. a tractor-trailer.

(Of course, merely adding a, "d. other," can help too.)

What you do with your answers is up to you, of course, but whether it is using the information *against* the bottom, or to *enhance* things for the Top, you will still want to have reliable data to work with. This can always be done with a sense

Surveys relate personal feelings in a semi-private, and therefore liberating, way.

of humor, and one clearly off-the-wall choice among the others is usually sufficient to get both a chuckle and an honest answer. Or you can just include one whole question designed entirely to entertain. Our favorite was when I used an array of models clipped from a catalog, all sporting different outfits representing a different "type" of Dominant Woman, from Traditional Dominatrix to School Teacher to the Girl-Next-Door. I included a fictitious, humorous dossier on each and then asked, "Which type do you consider yourself to be?" The question was moot, but we laughed at the various images concocted ... some of which probably have never been included in BDSM imagery before.

Surveys aid communication

Surveys relate personal feelings in a semi-private and therefore liberating way. (Haven't you ever preferred to hand someone a letter detailing thoughts you would have difficulty saying out loud?) I am not advocating this as the best or only route of communication, but it can be the most fun. Remember, a thought-provoking question or unexpected response may lead to a deeper discussion later, and those explorations can make for a better relationship. On each survey I have handed to my Top, there has always been at least one response that truly surprised me and another that led me to become a better bottom.

If I were to offer any advice based on my own experience, it would be: Deal with pertinent issues. Be creative and entertaining. Be fair with your questions and honest in your answers. (If more than one response applies, say so, and rank your multiple answers.)

And, lastly, don't overwhelm ... either with too many questions, too many overly-detailed answers — or too many surveys! (It is far far better to see the, "Oh, goody!" look instead of the, "Not another one," look.)

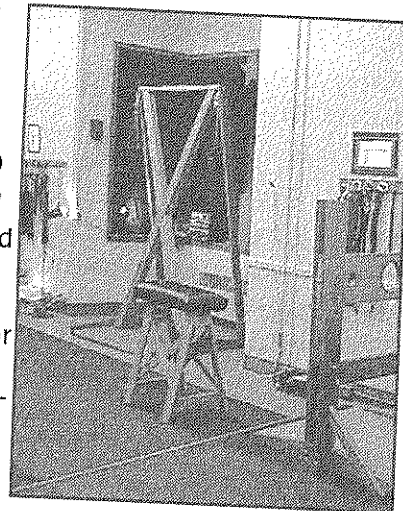
Personally, I have found that using an occasional sex survey has not only livened things up but also provided me with valuable information I may never have discovered otherwise. Besides, the vain part of me enjoys knowing that while I am busy doting and toiling on her toes, my Top is thinking about me more than if she were just watching the news ... or filling out someone else's survey!

Survey says ... ♦

(Pierre is a frequent contributor, both of his prose and his entertaining cartoons. Write to him here at The Guardian.)

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BOOK REVIEW

by Steve Vakesh

S&M: Studies in Dominance and Submission

Thomas S. Weinberg (ed.)
Prometheus Books, 1995, 312 pages,
Price: \$16.95

This is a revision of the anthology published in 1983, edited by Thomas S. Weinberg and G. W. Levi Kamel. Kamel has since died from complications of AIDS. As with the previous edition, Weinberg has gathered articles from a number of different authors that offer a sociological, and generally less judgmental, perspective on BDSM than that offered by the psychiatric profession. Several of the articles in this new edition appeared in the older book; about half are completely new.

The most important difference is Weinberg now accepts that heterosexual women can be interested in BDSM for reasons *other than* money! Still, many of the articles rely on interviews with professional dominatrixes for a woman's perspective. This makes as much sense as studying vanilla sex solely through interviews with prostitutes—you'll get interesting,

and probably titillating information, but it's applicability to the general population is highly questionable.

The book demonstrates that the BDSM community has effectively disseminated its message of safe, sane, consensual play. Weinberg and others write that BDSM only takes place following careful negotiation and with regard to strict limits set by the bottom. Tops who disregard these limits are hounded from the scene in disgrace. No doubt everyone was on their best behavior when Weinberg or one of his colleagues was around. This may be the ideal, but it is hardly the rule. Limits are pushed and even exceeded. For some people, that's the fun. While some incompetent Tops have indeed been driven from public play, the label "dangerous" has an allure all its own for some. I know several Tops who now proudly wear that label and have no difficulty attracting bottoms.

Weinberg and his colleagues have missed the important fact that for many, BDSM is about playing on the edge. It is about risk, it is about danger, and it is not for the timid. Safe words and limits be damned.

Overall the writers have a better handle on the gay community. Aside from republishing a Pat Califia article, lesbians are completely ignored, though this is probably preferable to Kamel's characterization of heterosexual BDSM as "forced sex" lacking "social norms for its containment," and having "little membership or organization."

"Without benefit of mutual consent, regular meeting places, or notions of limits, straight S&M often surfaces for public view in cases of violent sexual acts, usually involving unwilling victims of physical force."

Fortunately Kamel's viewpoint is in the minority. There is a trend in the scholarship. Most of the articles on the gay scene date from the '70s and early '80s, while those focusing on heterosexual or pansexual groups date from the late '80s and early '90s. This may indicate simply that heterosexual BDSMers have become easier to find.

Several scholars have compiled statistical surveys of the BDSM community. Many of their conclusions are quite amusing. One who surveyed the readers of two contact magazines noted that, compared to the general population, they were disproportionately single. Rather than concluding the obvious: that married people feel less need to advertise for partners, he concluded that BDSMers, because of their special interests, have trouble forming long-term relationships. A survey by three more adept scholars came to several interesting conclusions: most importantly, that women have fetishes and in fact are more likely than men to have fetishistic interests.

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CD REVIEW

by Gillian Boardman

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Photographs by Kim Fielding

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Kim Fielding is a young Welsh photographer who spent three years in the heart of New York City's Lower East side (more recently called the East Village), documenting and collecting an assortment of people whose lifestyles are outside the mainstream. In his CD-ROM, you will find photos of what they call "denizens of the night ... This interactive experience features more than 2000 photographs of girl and boy friends, body painted girl

bands, models, drag queens, strippers, doms, pretty boys, party girls, club kids. There is piercing, tattoos, bondage, S&M, but also romance and charm," as exhibited by the landscapes, still lifes and abstracts that intersperse the head shots and mild nudity.

Included in the collection is a series of a young nude woman titled, "Crucified." Fielding, photographed the performance in a New York nightclub and used the result in a montage that, "challenges attitudes about sex, family and religion." "Crucified" features Katie Blassing, a ladder and a four-by-four representing the cross. With white ties on her wrists and a rather unkempt arrangement of "thorns" on her head, she does actually achieve full suspension by her arms and appears to not like it one little bit! The CD-ROM was sent to us because of a reader's interest in images of female crucifixion as expressed in our letters to the editor.

There are a few other images with a BDSM theme, but the collection is, overall, pretty vanilla, and not very provocative. And the main screen to which you return is a full-color peacock-like pattern. ♦

S&M: STUDIES

continued from pg 36

Of all the authors, Charles Moser is the only one who comes close to understanding the deeper nuances of BDSM. His survey shows the wide variety of activities in which BDSMers engage and makes the important point that no single BDSM behavior (such as flagellation or bondage) is common to all BDSMers. He also points out that BDSMers are more likely than others to have experimented with a variety of sexual behaviors, and finally puts to rest the myth that most BDSMers were abused as children. [See his interview in Issue#4.]

This book is a good place to start for anyone interested in the sociology and psychology of BDSM. Several articles survey the important literature and all have good bibliographies, though the book lacks a comprehensive one of its own. Certainly informative, it captures the diversity of opinion among social scientists as they struggle to understand BDSM. Still, it leaves important questions untouched. How has the BDSM community changed over the past few decades? How do paid and unpaid BDSM scenes and their protagonists differ? How does public play differ from that taking place at home? None of scholars addressed the most provocative point in Califia's article, that her identity as a sadist is more important to her and more fundamental to who she is than her identity as a lesbian. ♦

Dhampir: Child of The Blood

by V. M. Johnson

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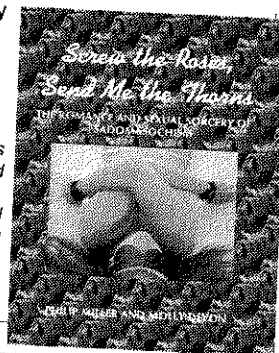
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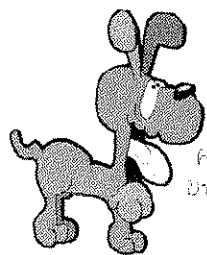
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The SandMUtopian Guardian



The SandMUtopian Guardian #28

Radical Regimen for Recalcitrants



Training your submissive "puppy"

by Kim Boo

You have returned home from a long day at the office. With pleasure in your heart, you walk through the door only to have your heart sink. The list of priority jobs to be done that day: vacuuming, straightening up, a dinner ready and waiting, has obviously not been addressed. Your slave has gone too far this time, you tell yourself. Confronting the errant one, you are met with aggression and excuses: "I am pretty busy too!" or "You left too much for me to do!" or "I'll get to that when I have time, okay?"

Where did this come from? The obedient, competent person you collared has become sullen, disobedient and downright challenging. The truth is, whatever the form of play or however the relationship is set up, problems can occur, in even the best submissives. But what do you do to punish a masochist? How can you get an errant slave back in line?

There is the old saw in BDSM that the best way to punish a submissive is to promise *not* to spank them. And there is some truth in that. But, recurrent behaviors, not to mention outright insurrection, require more than just a little threat. Look at the situation behaviorally, and you might realize that a slew of small problems are adding up to trouble!

Re-training your Puppy

The following is a whole regimen designed specifically for problem sub-

missives. Actually, it was designed specifically for problem dogs! I have freely adapted it from Job Michael Evans' book, *People, Pooches and Problems* (Howell Book House, 1991) and his chapter entitled "The Radical Regimen for Recalcitrant Rovers." This program, indeed Evans' entire book, is based on the "Alpha Dog" principle.

**A whole school of ...
training now exists that
works to establish
the human pet-owner
as the Alpha Dog**

The Alpha Principle

Adapted from wolf-pack studies of the 1960s and '70s, this paradigm of behavior is structured around a "pack leader" who uses force, intimidation, and rewards of affection to establish dominance over a group of wolves. The leader was referred to in such studies as the Alpha Wolf. Dog behaviorists and trainers were quick to see the applicability of such a paradigm to domestic dogs. A whole school of dog training now exists that works to establish the human pet-owner as the Alpha Dog, while getting the dog in the relationship to acknowledge its secondary status.

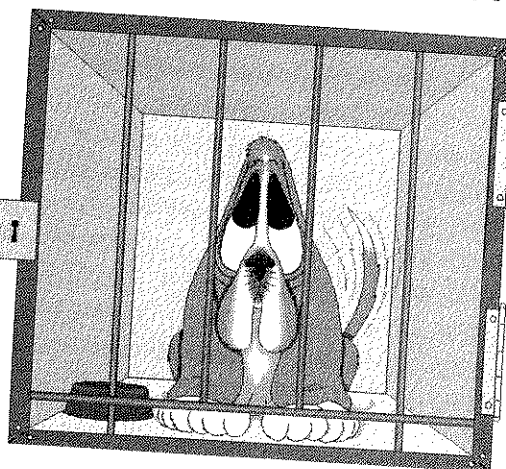
According to this theory, most pet misbehaviors stem from the dog in the family assuming dominance over the humans, and marking its territory (through urination, aggressive behavior, destructive chewing, jumping up on people) or fighting what it may perceive to be a challenge to its authority (disobeying commands, predation, etc.).

Sound familiar? While your precious slave may not be chewing on your grandmother's antique sofa (we hope), s/he might well be wantonly disobeying commands, treating your household and belongings with disrespect, and trying to undermine the very authority they cherished earlier. You ask in desperation, "Why?"

As humans, we are often inclined to assume that our actions and reactions are far more complex than that of dogs, but some important similarities exist and we would be wise to explore them. For instance, one of the underlying theoretical presuppositions in most Alpha Dog training regimens is that the dog in question doesn't really mean to be destructive or even desire to be alpha. The misbehaviors are manifestations of a perceived absence of authority in the household by the dog. In other words, the dog decides it had better be alpha because obviously no one else is!

Submissives need leadership

Humans, really, are not much different, often reacting to situations out



continued

of instinct and emotions. So, what you need to analyze is whether your slave is just plain hopeless or is, actually, simply responding to the type of leadership you are providing. If you have been lenient and tolerant, overindulgent, ignorant of your submissive's physical and psychological needs, or just plain lax in your own duties, it is quite possible that your submissive is reacting by trying to assert their own authority in the household in an effort

to create some resolution to the problems in the relationship. If on reflection you find that seems

to be the case in your household, then Alpha Dog training principles might be just the solution you have been looking for.

The BDSM community has not been as quick to pick up on the possibilities of Alpha Dog training principles as dog behaviorists, so this adaptation of Evans' regimen is an attempt to approach the subject from a fresh perspective, with an eye to concrete applications. This program addresses in detail an alternative way to resolve problem behavior.

The Radical Regimen

Try it for a weekend, and see what results you get. This is a strict program that, when coupled with regular duties, is a bear of an order for a submissive to carry out. But, it certainly establishes authority in the household:

1. Give your submissive two obedience sessions a day, practicing whatever service the submissive is familiar with. These sessions should be ten to twenty minutes long. Do not praise physically during these sessions, instead use verbal praise and keep the session moving. Give your commands quickly; don't give the submissive time to think on his or her own.

2. Have two formal eye-contact sessions with your submissive each day. Problem submissives, or ill-trained

ones, only look at their dominants when they feel like it.

Practice formally: order the submissive to kneel in front of you; step around in front of the submissive, saying "Watch me. I want your attention now," in a firm tone of voice. Do not yell. You need only five to ten seconds of locked, sealed eye-contact. Once you achieve this moment, end with light verbal praise.

Remember, you are trying to be alpha, not a "litter mate."

3. Have your submissive hold one thirty minute "down" each day, where the submissive is sitting or lying on the floor, doing nothing. This is very important. These downs can be done during any time the submissive is not needed for active service. Enforce it! Pull a surprise down. If necessary, leash the submissive and measure out only as much as they need to hit the dust. During this time no petting, no toys, no soothing, no nothing. Long downs make you look alpha.

4. Move your submissive into the bedroom for overnight sleeping (if they are not there already). Remember, though, *in* the bedroom, but *not* in the bed. Problem submissives have not earned the honor of sharing your bed and snuggling up to you. Remember, you are trying to be alpha, not a "litter mate." If the submissive balks or tries to wander, tie them to the foot of the bed.

5. Do not share your dinner with your submissive; have them prepare their own, at set times during the day. Your submissive knows which is *your* food (especially if they prepared it!) and sharing it does not make you look very alpha.

6. Give absolutely no special "treats" during the regimen (special dispensations, foods, etc.). Yes, that's right, zero

continued on pg 40

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treats! Dominants often place themselves in a subordinate position to the submissive by giving too many or in the wrong way. And when you return to more casual relations, never give a free treat *carte blanche*. Make the submissive do something for the treat. But for the duration of the regimen, nothing at all!

7. Do not allow the submissive to go before you in or out of a door. Make the submissive wait by giving the stay command, or at least go together. If you allow the submissive to barge in or out of the door before you, you are telling them something pretty powerful about who controls the territory. The submissive will think, "I do. After all, I always go first, and that wimp goes second." If this happens three or four times a day, the submissive really gets to stake a claim to the territory they enter first, with ensuing problems. Little things add up, usually to big problems.

8. Be careful with the kind of games you play. When you play fetch, and the submissive does not bring the object back to you and immediately release it, get up and walk away. Make strict rules for any games, and stick to them.

9. If the submissive is in the way, make the submissive move. Do not refrain from doing something or step over the submissive because you do not want to bother him or her. If you are Alpha, you can go where you want when you want! Even if you want to change the channels and the submissive is in front of the TV, make them move. Believe me, if you don't, the submissive will notice. Little things add up.

10. If your submissive is really good at the down command — does not squirm or fuss, and does it on command — pull a surprise "down" on this problem submissive once a week. For instance, you are in your home office,

returning phone calls or just getting paperwork out of the way, and you hear your slave waltz in. Wheel around and give the command for down. They might look shocked, and then do it. If not, you will have to enforce it. The surprise element is key. Remember, just once a week though. Each down is a notch on your alpha belt, and combined with your daily long downs, you will look like Evita Peron — which is how your submissive needs to see you right now.

11. Whatever the original problem is, be sure you understand the specific correction for it as well. Apply techniques to solve that problem as well as this regimen. You will find that insti-

Try to keep your submissive busy during the program

tuting this regimen rarely interferes with specific corrective techniques and almost always aids their effect.

12. Finally, to balance the harshness of this program, create a little jingle for your submissive. This jingle can be based on a popular television ad, song, or poem, and should be light, lilting, and friendly — sometimes just substituting your submissive's name for the product name in an ad jingle will achieve the desired effect. Sing the jingle to your submissive at least once a day, and make eye contact. But, not for more than ten seconds. It's a jingle, not an aria. Your submissive will know it's your way of saying, "Yes, you bratty sub, I still love you, even though for now, you're living under this radical regimen!"

13. Some final tips on using this program: unlike dogs, humans get

bored very quickly. Try to keep your submissive busy during the program, so that the less tolerable aspects of the regimen are not dwelt on.

Also, do not modify the program until the behavior problem stops or until the set deadline has been reached (whichever comes first). Be consistent!

I hope the example I have used of the alpha model of dominant-submissive training inspires you to look at alternative avenues in search of new, interesting and useful training and play principles. While it is important to remember that the original system of training modified above is specifically Evans', there are as many different styles and techniques of training as there are trainers. If you do not feel this program addresses your needs, do not give up on dog training principles just yet! If you want to look further for ideas, in addition to Evans' book, I suggest the Monks of New Skete's offerings, *How to Be Your Dog's Best Friend* and *The Art of Raising a Puppy* (a veritable font of ideas on housebreaking!), or nearly any book on dog training at your local pet store.

Mention that you have a problem "pet" on your hands, and see what they recommend. Do not forget to look at the dog fancy magazines, which often have in-depth articles concerning training for show dogs (routines and repetitions, which are vital in the education of any dog for the show ring, should not be neglected in the proper training of any "show submissive!").

There are a lot of possibilities out there in the realm of dog training principles, and really, the fun of it is finding out which leash fits best.... ♦

(Kim Boo lives in FL and has experience with the Radical Regimen, "for man or beast." She can be reached here.)



The Board of Directors of
Pantheon of Leather
The SandMUtopian Guardian
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BUSINESS OF THE YEAR

to be presented during
Pantheon of Leather in New Orleans, LA, February 14, 1998



The Guardian has been nominated by the **Pantheon of Leather** as **Business of the Year**. This is the third award nomination for the publishers, Gerrie Blum and Mitch Kessler. Gerrie was nominated in 1997 as Business Person of the Year, and Mitch for the same award several years earlier. They are also known in the community as bdsm toymakers, **Adam & Gillian**. Winners will be decided at the event in New Orleans, sponsored by **The Leather Journal**.

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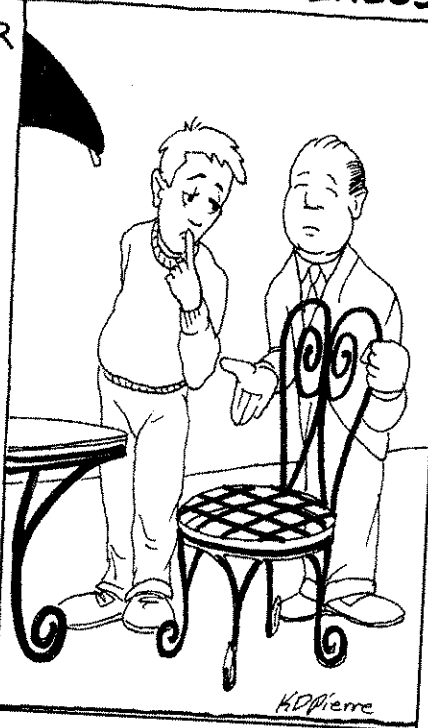
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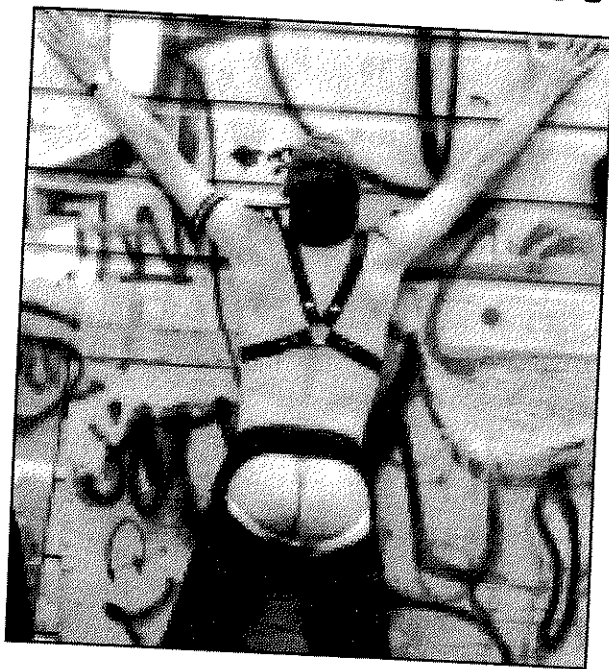
Update on the Houghtons



In telephone interviews with the Houghtons and the Fundraisers of "BoudoirNoir," *The Guardian* has learned that little has changed in the overall situation. The children are living at home with their mother and father, who have, respectively been released from their Probation and Community Service obligations. The Appeals Court ruling set a May, 1998 date for the termination of Family Court Jurisdiction over the family.

While funds raised to date are much appreciated, and were essential to holding this family together in spite of uncustomarily zealous application of child protective laws — obtaining redress for wrongs suffered, and protection of others against incidents of this kind is far from certain. *The Guardian* has been asked to, "ask around," for referral to aggressive Civil Rights attorneys who might take an interest in, "taking the next step." ♦

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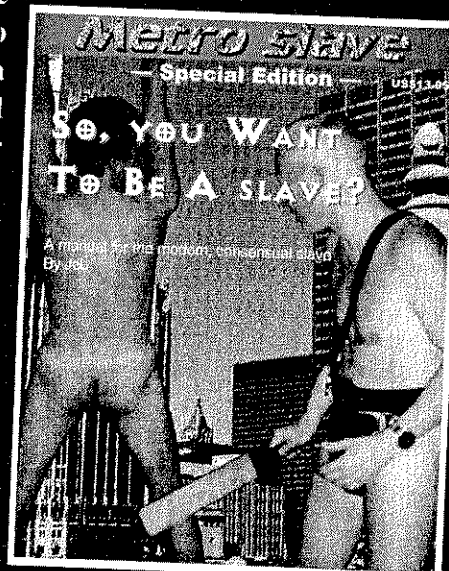
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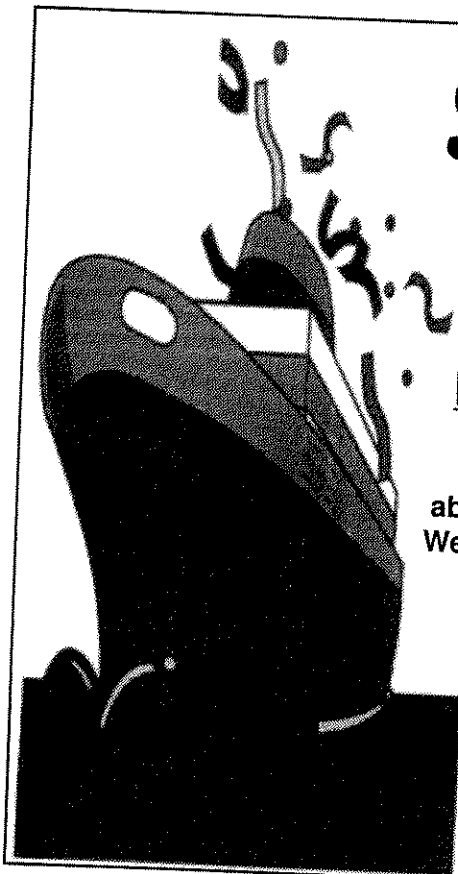
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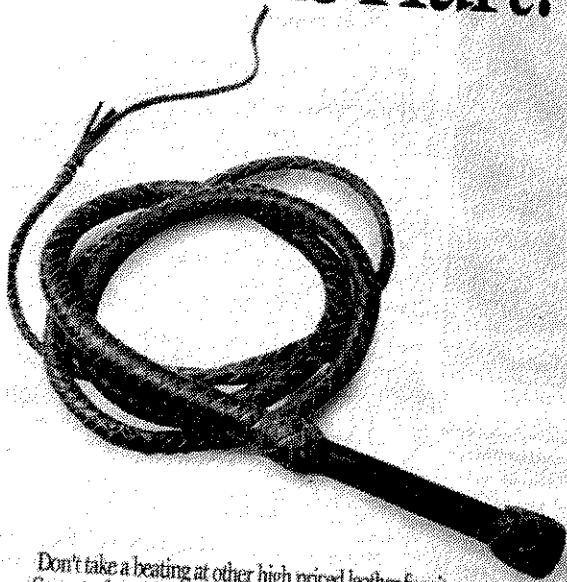
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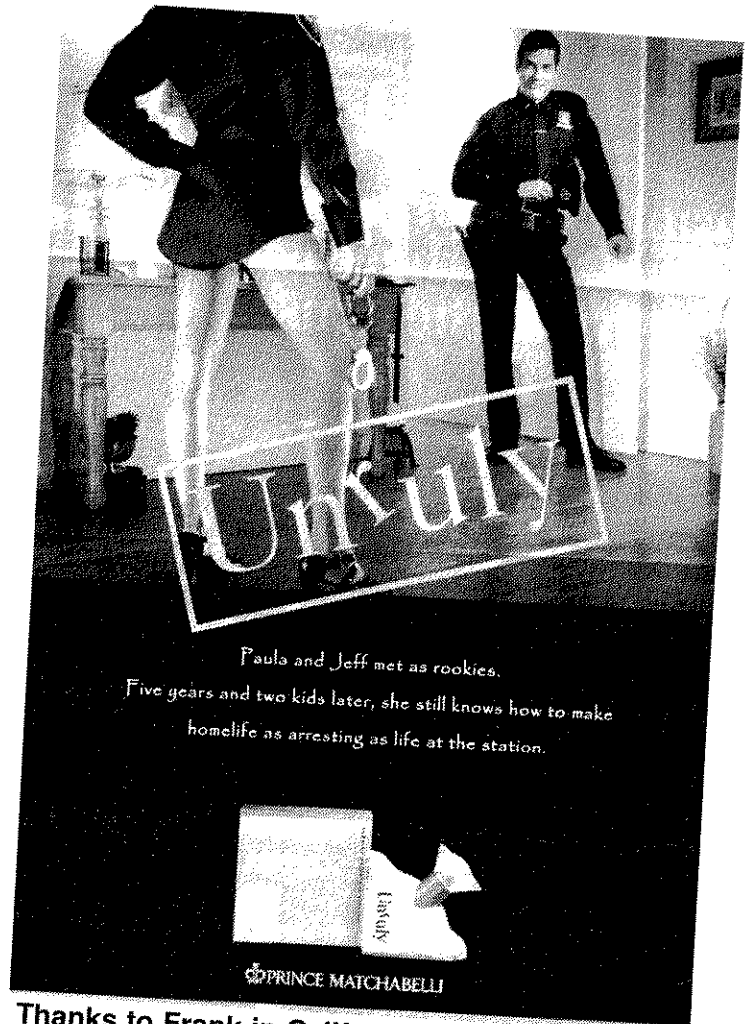
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We think it's the headline that, "says it all."
Wonder where they got the whip?



Thanks to Frank in California, we know what police do "in the house."

Dad shrink-bound in daughter beat

Milford, CT (AP) — Charges were dropped against a man who said his Arabic heritage allowed him to beat his 12-year-old daughter with a belt. The Judge dropped the charges against Riad Musallam after he agreed to undergo psychiatric counseling. Musallam, a 44-year-old from Biddeford, Maine, was charged with

Musallam, a 44-year-old from Palestine, was booked on charges of risk of injury to a minor and breach of peace. The girl told police her father had threatened to kill her.

The girl told police her father had struck her 6 or 7 times with a belt because he thought she had walked home with a boy.

Sounds like he should have been shrink-wrapped!

A Syllabus for Sickos - Wall Street Journal

Loony at SUNY - New York Post

At SUNY, A Conference About Sex is Criticized - NY Times

New Paltz, NY - A Saturday conference became a national *cause celebre*, much to the consternation of the organizers. The academic presentation, "Revolting Behavior: The Challenges of Women's Sexual Freedom," it presented workshops such as "Sex Toys for Women," "a roundtable discussion on safe sado-masochism, plus simulated sex acts on stage" according to the pundits at the New York Post.

Roger Kimball of the New Criterion wrote in his Wall Street Journal Op-Ed piece that the workshop, "Safe, Sane and Consensual S/M: An alternate Way of Loving," explored "society's perceptions of S/M to find

out what it means to the people within the S/M community"

One of the SUNY trustees took offense and took it to the media. SUNY-New Paltz President, Roger Bowen citing the First Amendment, said, "If the university cannot host speakers and conferences of all ideological and philosophical shades, then it will have lost its very soul, its *raison d'être*."

But the politicians were quick to trumpet the "public institutions are funded by public money," and therefore they have a right to censor what goes on there.

It even rated a line in the Newsweek article below. Sounds good to us! ❖

Lick Me, Flog Me, Buy Me!

The mainstreaming of S&M has turned us into a jaded culture of kink. You know you like it. **BY RICK MARIN**

SURELY YOU'VE SEEN THEM AT AN art show. Young men in a business suit. On all fours. Depraved feet in his eye. He's tongue licking a spiky thigh-high boot of shiny blue vinyl. You can't see the face's smirk just a long faint line disappearing out of the frame. Presumably a woman's, but who knows? The caption: "In a world of strange tastes, there's always Boss Ale." S&M has become so commonplace, so banal, that it can safely be used to sell beer.

And just about anything else. Look at Celine's voyeuristic *Nerve*—an advertisement for Milt. How can you not? On "Friends," Chandler dated a woman with a predilection for leather and domination. ("She's the boss of me," he whispered.) Even Lick Me, the boss of me. "Velvet Bore" features a bounding beauty called "Rape Bore." (M)



place—has been mainstreamed from deviant perversion to just another wacky lifestyle choice. Presumably, it's from Mary Albert to Marilyn Manson. So whether you're a die-hard reporter, a trendy troupe-dressing, trade star or the rest of us—working in disgust—whatever, it was a very kinky year.

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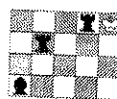
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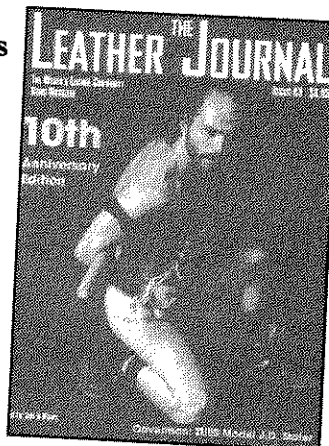
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From Adam & Gillian's E-mail: Canes and Caning

Dear Adam:

I bought a rattan cane from you guys recently and love it. But I just moved into a new house with a lovely stand of bamboo. Is there any special technique to drying bamboo that prevents it from becoming brittle? I'd love your advice so that I can try my hand at making some of my own.

Thanks a lot!

Karen C.

Adam replied:

Once cut, the "capillary action" that moves water and minerals from the root the branches and leaves of plants simply stops. In the fresh-cut state, almost any thin branch is limber. In this state it's called a "switch." While flexible woods such as yew, ash, hickory, or the fruitwoods make the best switches, acceptable ones can be made of more brittle woods — so long as they are fresh and green. However they cannot be kept that way for long. The thinner the shoot, the faster it dries. The drying process can be slowed by sealing the cut ends with melted tar or sealing wax, and by keeping the sticks in a cool, dark, moist place ... but it cannot be stopped.

To a degree, hardwoods can be kept supple by keeping them immersed in salt water. (Fresh water invites rot.) The result is not exactly the same as the fresh-cut switch, however. In softwoods, bamboos and rattans, the difference is even greater. They become waterlogged and pulpy. They may even fall apart.

Strictly speaking, bamboo is not a wood at all. It is a reed made from a "grass." There are a couple of thousand species. Some are cultivated as food, some for decoration, some for furniture and some for structural purposes. When dried, the tough outer skin becomes wood-like, while the soft "pith" withers, leaving a hollow core. As with true

trees, the characteristics of the wood have more to do with the species of the plant than how it is dried, or the "stabilization" method used. Slower drying does tend to make woods less brittle than accelerated drying.

The secret of flexible bamboo is in the choice of species, primarily. However, there is a 19th century technique used in the manufacture of fishing rods and buggy whips: The bamboo is split into long strips which are then glued and bound. It is an extremely difficult and labor intensive process.

The short version is this: The canes we sell are made of Indonesian rattan. Bamboo is another material entirely. Choosing long thin shoots will give you more flexible rods than short thick ones. The variety you have may not be anything like the species that produces the stiff, brittle bamboo sticks that are dyed green and sold to gardeners for "staking." Yours may dry to be quite springy and durable — or it may only be good to eat. Your best bet is to cut some switches from your bamboo stand, and see how you like their effect, both wet and dry.

If you'd like to send a mature plant or two (that's the whole plant, with roots and leaves) I would pass it on to Conrad Hodson for his opinion about its suitability. In any event I'd be very interested to know how this works out.

Dear Gillian:

A girl's Master ordered her to write You a short note explaining her punishment with the rattan cane he ordered from You and to briefly tell her thoughts on her caning punishment.

First, this girl didn't like it. It was her first experience with a cane and found it to be as painful as she thought it would be!

On the other hand her Master loves

it and has now incorporated it into His choice of implements used for punishment.

The punishment took place on a Florida Key which we call our own personal island, since no one is hardly ever out there.

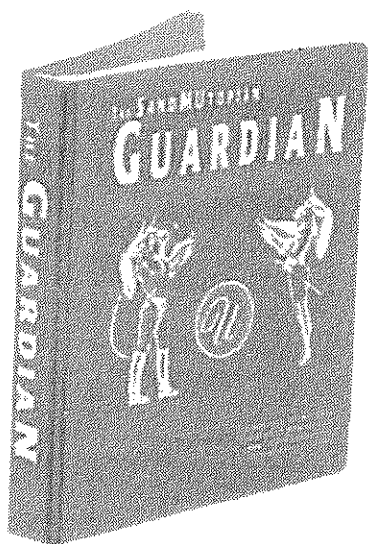
After a fairly hard hand spanking to warm a girl's skin first ... a girl had to lean over and rest her hands on a tree branch ... she was given 6 strokes and was then allowed to rest ... she was then given another hand spanking to warm her bottom again and received 6 more strokes.

A girl actually ran and hid behind a rock after the 3rd stroke in the second series ... a girl's Master was not mad but said, this girl looked like a real little girl hiding there, instead of the 44-year-old mature woman she is supposed to be.

All in all, a girl survived. Had only two track marks and her Master was extremely pleased with the cane.

*Most respectfully,
cassandra
collared slave to Master Rick*

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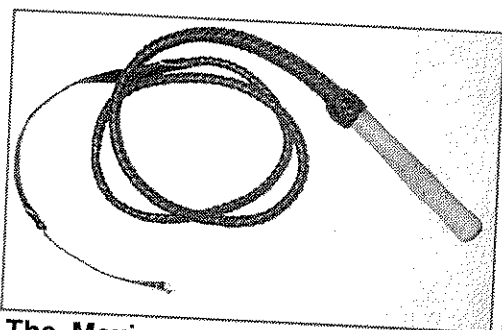
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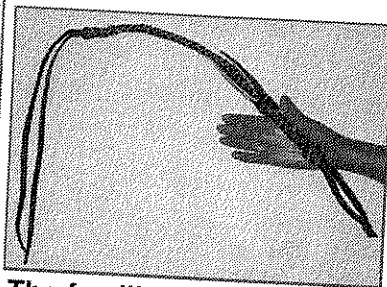
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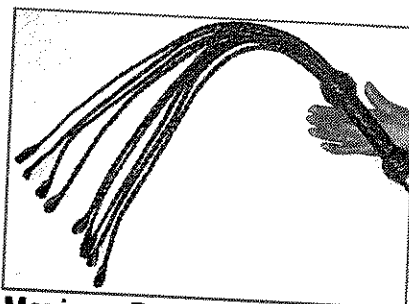
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IMHO - Mediated Desire

never be fully desirable and have all the pleasure you could have unless you are or become this."

That infamous and controversial Robert Mapplethorpe exhibit that toured a few years back and caused so much fuss, featured a rarely seen work called "X Y Z Portfolio". It consisted of three rows of ten large black and white photographs. The top row was close ups of exotic flowers, the middle ten photos were of nude black males, and the bottom row was a series of graphic scenes of male/male SM imagery of the most intense nature. Gazing at the piece for a few minutes, I was suddenly aware that what I was looking at were three separate threads of sensuality woven together into a single expression of beauty. In

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this work Mapplethorpe equates a form of beauty that hardly anyone would question (flowers) with two subjects that

**... there are many
alternative standards
of beauty available
out there.**

this culture has traditionally feared and misunderstood (the black male body and gay male SM).

In Mapplethorpe's vision these things are all vitally and unquestionably beautiful.

Any society upholds a particular standard of beauty at any given time and these standards do change eventually.

For example, the term "Reubenesque" came into the English language around 1910 and means plumply voluptuous as in the paintings of the Flemish painter Peter Paul Reubens (1577-1640). It is clear that, during Reuben's lifetime, chunky women were considered hot in Belgium! And also that bulky was sexy in the English speaking world at the early part of this century when the term came into common usage.

We now live in an age where the ultimate, healthy, sexy body is thought to be one that is scientifically packed with hard earned muscle, has virtually no body fat, and has a head on it with features picked out of a Beverly Hills catalogue; however, there are many alternative standards of beauty available out there. In the long run you might feel much better if you challenge the one YOU have! ❖

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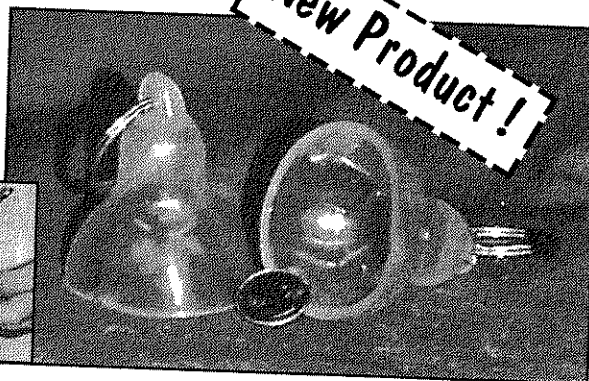
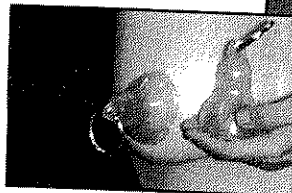
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Mediated Desire

Do the media shape our view of ourselves?

by TruDeviant

I was glad to see the publication of Dawn Porch's "On Being Average". It resounded nicely with some things that I've been thinking about recently.

I believe that what she is really reacting against in this short article is something that has been particularly intensified in our television/advertising age: mediated desire.

Mediated desire is the part of a person's wants and needs that is based on and formulated around a culturally established ideal; in this case, how we should look physically is prominently displayed for our consumption by the various media that we continually come in contact with, such as pop music, TV

programs, Hollywood films, as well as billboard and other advertisements.

What we are supposed to view as beautiful in terms of our bodies is pretty well mapped out for us.

There's nothing particularly wrong with looking like or looking at those "perfect" creatures that flicker larger than life on the screen, but isn't it ultimately a bit more interesting, not to mention realistic, and definitely more courageous, to find beauty in the way every day people look, instead of lamenting the fact that the vast majority of us will never approach that ideal and thinking that something is wrong with us if we don't fit into that category? It seems to me that at least some of the

time, what ought to interest us in another person is not how they are similar to us, but how they are different. In any series of repeated events, it is the little bit of difference that makes one event more special and memorable than the others, not the aspects that always stay the same. In many instances, a person's uniqueness should be encouraged and treasured, not shunned or downplayed so they can fit into the social "norm." This is as true of inner qualities as well as outward appearance.

As Dawn observes in her article, the BDSM community is often victim to the same limiting standards of beauty. This is especially true in pornography, both visual and written. I can think of more than one publication where even if the photographic content includes, hefty, or non-muscular models, the cover and the features will always be of the pumped up, chiseled faced ones. The hierarchy of desire is always maintained. The unspoken message is: "you'll

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Lookin' for Love When You're Not Ideal

Is the S/M Community the wrong place?

by Paul K.

I have reached a point in my life where becoming a partner in a long term, loving relationship is of great importance to me. I am no longer interested in simply "playing." My hurdle, however, is that I am of below average stature (5'1"), slightly disabled and self-identify as a dominant switch.

I once believed that the (California) S/M community would be more accepting of my unconventional body type than society at large ... or, to put it more equitably and specifically, that I would more easily find women in the S/M community who would be open to exploring the possibility of a long term

relationship with me. (I suppose my assumption was based on a sense that outcasts/outlaws of one sort tend to be more open to connecting with outcasts/outlaws of another sort.) My interest in S/M has always been only a part of my sexual identity, but given my assumption about the greater facility of finding a partner in the scene, it made sense for me to focus my attention and energy on exploring my S/M desires.

I have discovered that opportunities for romantic partnership for myself seem to be no more, or less, available in the S/M world than in any other community and it makes no sense for me to continue my search for companionship

in such a limited circle. It all seems to come down to a numbers game.

There is an obvious trade-off of course, in searching for a partner in the larger social arena. It is less likely that I will find a partner who shares my interest in S/M. But I am not willing to be beholden to my interest in S/M if doing so would be at the expense of finally entering into a long term, intimate relationship. I can only hope that my partner-to-be will possess, or at least wish to develop, a high degree of sexual and sensual adventuresomeness.

I have learned that written words sometimes convey a tone which is not intended by the author. I hope that I do not appear angry or frustrated with the S/M community as a whole, or even, by inference, with any individual in the community. There are no stories of "bad experiences" between these lines. My position is simply one of practical necessity. ♦

Writer's Guidelines -- for *THE SANDMUTOPIAN GUARDIAN* a Journal of BDSM Realities

The Guardian is first and foremost a practical guide to safe and enjoyable exotic eroticism. Think of it as a combination of the *Popular Mechanics*™ and *Consumer's Digest*™ of kinky sex. Our ambition is to become the independent "Journal of Record" of BDSM. Our readership includes people of all sexual orientations, gender identities and power polarities. While readers' experience levels range from "just thinking about it," to "lifestyle devotee," we want to be especially mindful of, and useful to, the *less* experienced reader.

The Guardian is not following anyone's Party Line nor is it aligned with any particular demographic sub-grouping. We will NOT REFUSE a piece because of the "political" point of view it reflects or (to the limit of Statutory Libel) because "someone" will "be offended."

We take the broadest possible view of what constitutes appropriate material

*EQUIPMENT *LEGAL and SOCIAL ISSUES

*RELATIONSHIPS *ROLES *SCENARIOS,

*TECHNIQUES *CRAFTS and SKILLS

HEALTH and SAFETY CONCERNS

Almost anything touching on BDSM, Fetish, Power Exchange, might be a successful article. We also buy "filler" pieces: humorous anecdotes, tips and hints, cartoons, etc..

Work can be submitted typewritten, or as an ASCII file in PC or MAC format.

Payment: We pay — not lavishly, but respectfully. Please contact us for particulars, including special situations, including illustrations, and reprints. Contributors get a copy of the magazine in which their article appears.

We buy one-time serial rights with a one-time reprint provision. Payment is on acceptance, and we try to respond to all submissions within 60 days. SASE required for return.

Style and Content: Factual material, organized sequentially is the first concern, "style" is a bonus. Remember the "5 W's" of Journalism: Who, What, Where, When, and hoW — the "How to Write a Good Term Paper" handbooks? That's the idea.

ARTWORK AND PHOTOGRAPHY

Artists and illustrators are invited to send samples of their work by way of self-introduction. Almost all illustration will be commissioned for particular articles. Possible cover art, centerfold photo-essays and folios will be considered on their own merits. We want to project enjoyment, respect, safe-and-sane practice, and consensuality — or at least *not* communicate the reverse.

We are *not* in the market for "eye candy," rigid bondage/genitorture studies or depictions of atrocities. Work can be submitted in MAC or WINDOWS disk formats. If photographs are accepted, we may ask to use the negative for proper reproduction — and, of course, Model Releases in keeping with the new law.

Citations are Good. If you reference a product or publication, there should be an address and/or phone number, too. Appended Resource Lists are always welcome.

It is probably better to put too many words on paper, than to skip over "the obvious." Clarifying illustration, even crude hand drawings, is always useful.

About "PC Language": Writers needn't feel that they have to obscure their own orientations, alignments or biases — and gender specific pronouns *are* used when a specific person's gender is known, or gender is relevant. Otherwise, we like a style which de-emphasizes gender, polarity, and orientation. We have no problem with the "he/she, her/him" style used in Government documents, the "false plural" form or even the made up pronouns like "(s)he" and "co." Please be mindful that 1/2 of Humanity is *not* Male and at least 10% of it is *not* heterosexual. Try for inclusiveness.

About "Safety": We assume that our readers are adults and that we, and they, reached maturity by not being "stupid or reckless." *The Guardian* focuses on the pleasure and sensual nature of BDSM and *less* on the dangers, perils and negatives of BDSM play. If there are some safety or health issues not readily apparent, they may need to be included. But we will not belabor the obvious.

DEADLINES:

The next issue of *The Guardian* is #29 and will be ready for the printer in late March. If your piece misses the deadline, we will still be buying and paying as we go. In effect, we've got to worry about deadlines ... you can just work to your own schedule.

Also note: Issue #30, deadlining in late June, will be in honor of *The Guardian's 10th Anniversary*. Please let us know in advance if you intend to write for that issue.